



KDV IATIONS

SUMMER '09 \$FREE

Inside:

Thee Oh Sees
On Tour with Enslaved
O:RMF VII
1st Annual Sacto Zine
Symposium
How to make a contact mic

90.3 FM DAVIS, CA

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Hey, Well That's the Way It Is

More than anything, KDVS listeners are familiar with change. Be it song to song, show to show, or quarter to quarter, there is always something new and different being broadcast on 90.3FM. This keeps our programming both innovative and fresh, although it is hard not to feel down when your favorite show goes off the air. Luckily, KDVS listeners can find solace in the fact that empty slot will be filled by another wonderful KDVS dj or host. As our programming guide attests, one can always find their favorite shows right next to a show that is new and completely unknown to them. One of the great things about KDVS is that over time those shows will be added to your list of favorites, and the cycle will continue.

It is still tough to say goodbye, and it is with a heavy heart that we must bid farewell to Ben Johnson. Ben served as General Manager for the past two years, and he has helped KDVS attain an even greater perch in the radio world. He has selflessly spent most of his waking hours dedicated to the constant work required by KDVS, while also managing to run two very successful fundraisers. With your support, and the tireless work of our staff, KDVS raised \$60,000 this past spring, reaching our goal and ensuring that freeform radio will live another year. I am honored to be General Manager for the next year. Ben has left the station in a very wonderful place, and I feel like I have just been given the keys to a brand new car, albeit one with three cd players that are always seem to be acting up.

I'm excited to spend the next year working for all of you, and I hope you all choose KDVS as your primary source of alternative media. Whether you are looking for rare grooves or great political commentary, we offer something for everyone, you'll no doubt be intrigued by what you hear once you move your tuner to the far left of the dial.

Best,

Kevin P. Corrigan
General Manager
KDVS 90.3 FM
gm@kdvs.org

Passivity vs. Radioactivity

Commercial radio is a passive medium. Most people listen while half-asleep on morning alarms, in short spurts while in the car, as background music at work. Listeners take songs (and ads) as they come, content with taking no control. It is the soundtrack to zombie culture.

However, I like to believe that KDVS listeners are active participants in our underground operation. We answer your calls during our shows, throw on your requests and welcome your feedback. Our shows reflect our personalities, the things we learn in school and the conversations and events of our week. You can learn about us through our shows, and if you call us up, we'll learn about you, too, and that will also influence our programming.

The same goes for KDViationS. At the KDVS Record Swap in June, a man offered me some cookies that he made, following a recipe in the KDViationS "How-to" edition from January 2008. I was so touched that someone had saved and utilized that issue, which I proudly revealed to him that I worked on. So, thank you, Dave, for taking an active part in KDViationS.

I've been working as Publicity Director for the last three years, and this is my final issue as editor for this magazine. Working at KDVS and on KDViationS has changed my life. And I hope, in some small way, you take something out of this too, even if you just made some cookies.

Thank you for reading and participating,
Elisa Hough

KDVS Core Staff Directory+Info

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Kevin Corrigan

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Alicia Edelman

Office Coordinator

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Chief Engineer

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Studio Tech

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Assistant Studio Tech

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Record Label Director

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Asst. Label Director

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KDViationS Staff

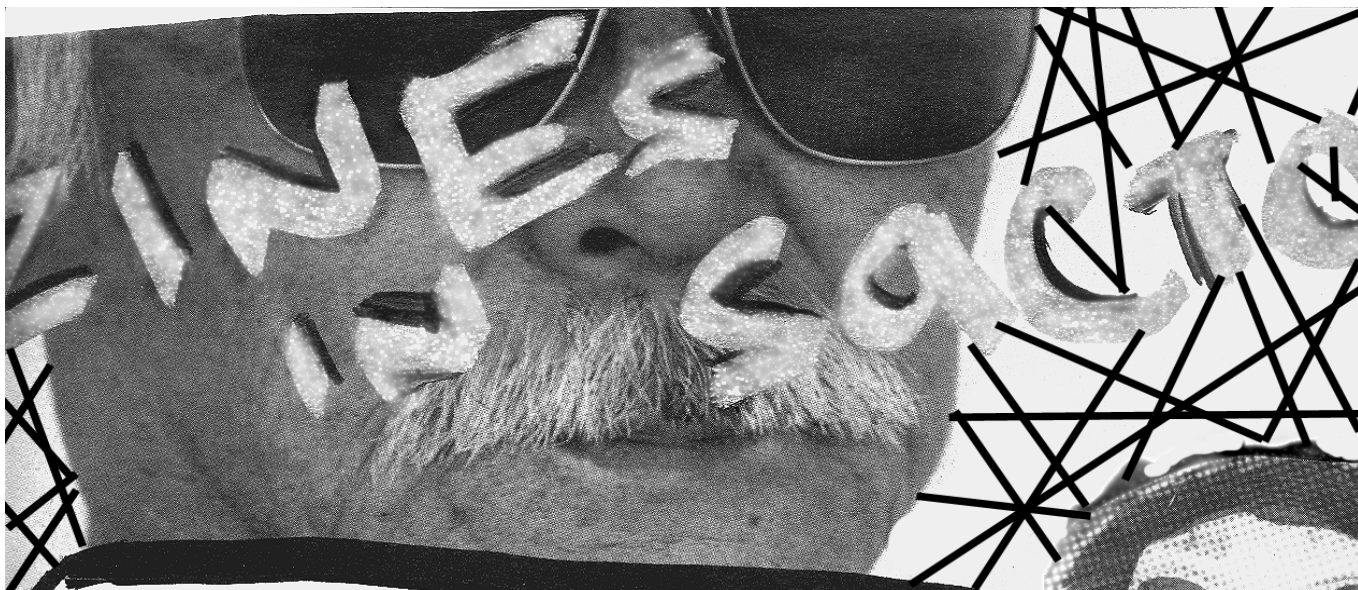
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To whom it may concern:

I am reporting from a small farm 50 miles north of Lima.
The llamas here are always shitting, but the women dance well.
I am here to report on some news that has been brought to my attention.
There has been a recent surge of activity in the realm of alternative
and underground publication. Both literary and DIY initiatives
are excited to report to you that on July 11th, 2009 from 1-7pm there
will be a nation-wide conference of epic proportions called:
the SACRAMENTO ZINE SYMPOSIUM.

There will be independent magazines of all types concerning
politics, art, music, dogs, baking, and more. Music
and food will be provided for free.
You can contact sactozines@gmail.com for more details.

I love you...

JULY 11th
2837 36th ST
BRICKHOUSE
GALLERY
1-7PM
FREE



LIKE A (RECORD) NEEDLE TO THE VEIN

swapping records , not syringes

ELISE KANE

I have a confession: I wasn't as interested in the music Bob Beltz had to sell as I was in his "Three Stooges World Tour" novelty T-shirt. I should be ashamed of myself. The KDVS Record Swap is about vinyl, strictly speaking.

Bob's collecting career started 35 years ago with the "Ride" single by the first black female teen idol, Dee Dee Sharp. It's probably lucky for him that he has what he says is "more quality than quantity" when it comes to the cumbersome 12-inches — most of what I saw around him at Luigi's Fun Garden. He estimates a healthy several thousand in his possession.

Vendor Keith Franke has to devote a whole room to his 10,000-record-big collection, which he started in the late '70s with a Damned album

from a Tower Records in San Jose. He jokes that his obsession is a "sickness," though I'm not judging. Besides, the dude's in good company with peers: fellow collector Ken Sanderson has the "sickness." Maybe enough to get him committed, if his 10 to 15 thousand records is any testament to his fanaticism.

Keith began unsuspectingly, simply DJing parties as a young adult and gradually accumulating music. His personal interest lies in old funk and Bay Area hip-hop on vinyl in addition to private-label jazz, though the day's purchase of Henry Mancini cop show themes, Iggy Pop and '60s electronic wouldn't reveal it.

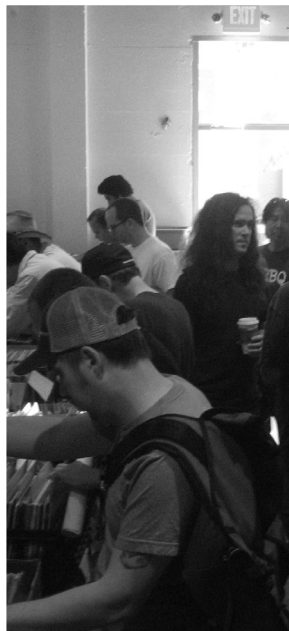
Ken started innocently enough as a 10-year-old, purchasing a soundtrack to what he says was a "really bad Buck Rogers movie from the '80s." He wizened up a year later, purchasing what he calls his "first cool record": *Rocket to Russia* by The Ramones. He eventually hosted a punk radio show during his college years in Alabama, then started hosting house shows. Many of them catered to fans of underground hardcore. Then there was the Green Day gig, with a \$3 cover charge.

Nowadays, Ken collects and sells a vast array of European punk rock, in addition to more rare punk selections from South America and Japan. He also continues to run his San Francisco record label, Prank, which he started in 1995. He ultimately traces his interest in music and collecting back

to his DJing experience with college radio.

I wasn't surprised to hear this; KDVS, for example, (it's safe to say) is a gateway drug to some pretty serious addiction. As logic would follow, a record swap is for music junkies what a medicine cabinet is for a high-school pusher. I'm no junkie, man, but I certainly love lots of music. You probably do, too. May we never overdose.

Elise hosts a show on KDVS as DJ Siren during the school year.



IN CRAIG'S WE LIST

how to safely and effectively shop on craigslist

IAN CAMERON

Craigslist is an incredible resource for the aspiring musician, as it offers a true gauge of the used instrument and equipment market (as compared to, say, Guitar Center Used, which has a 20 percent or so inflation of price). Additionally, since Craigslist listings are local, there is usually an opportunity to try before you buy. However, like most free market outlets, Craigslist is certainly not perfect. Here are a few of the common problems a new buyer can expect.

- A listing worded with “we” instead of “I” is code for a business listing. Generally these should be avoided as they are commonly non-negotiable and somewhat counter to the free classifieds concept.

- “Previously owned by...” attributions are 99 percent fake, just like on eBay. As for signed instruments, high price does not equal legitimacy. Plus, do you really need your guitar to be signed by all the members of Motley Crüe? Wouldn't it be cheaper and better to just spit on it yourself?

- If the photo of a guitar in a listing is only from the front, you can bet that the action on the neck is ridiculously high. The next warning sign will be when you go to buy the guitar and it is unstrung. If it is a working guitar, the seller should be able to demonstrate that to you.

- If the seller has to tell you what a deal you're getting, you probably aren't getting a deal. Quotes from musiciansfriend.com, eBay and other instrument stores

should not be taken at face value; again, these are retailers and they do not necessarily represent market value.

Stolen gear is very common, and Craigslist has sadly become a very accessible fence for this equipment. Here are a few of the ways to spot a load of stolen product.

- No boxes for guitar pedals. To be honest, most legitimate

will present a price that is a reasonable 0 percent or so discount off of what can be found online, not more. The tip-offs are ridiculous discounts, like that Boss Digidelay pedal that normally sells for around \$200 getting listed for \$40. I will guarantee that that is stolen equipment.

- Package deals that seem like too good of a deal. Crooks want to get rid of their stuff

Beware of people selling off their collections. They are usually resentful and will not back down on their prices.

pedal owners still have the boxes.

- Guitar cases with another band's name stenciled on them. I know this sounds stupid and obvious, but I've actually been offered this before.

- The seller insists on a third-party location (most commonly a guitar store, to put pressure on you as a buyer, the implication being that if you don't buy at the seller's price right now, they will go to the store and sell it anyway).

- Phone calls between you and the seller are made from a payphone. I've actually been instructed in the past to call a number at a precise time, which I later discovered was because the seller was waiting at the payphone for the call.

- Prices that really are too good to be true. Sellers know the true value of their stuff (hello, eBay?) and generally

as fast as possible, so if they think that they can secure a sale quickly by throwing in tons of stuff, they will. In all cases, the way to sort out what is legit and what isn't is the price. If the package has a \$400 cab for free, you should be careful.

Once you know what gear is on offer, cross-referencing with the web is a good plan. More than once, copy-and-pasting a description of an item on Craigslist has led me to a website where the band has posted about their stolen gear. The bottom line is that you as a consumer are probably intelligent enough to figure out what is legitimate product and what isn't. Your conscience should decide the rest.

Approach these situations carefully:

- People who create general

posts saying that they want to buy ALL old guitars/amps/equipment: Be wary of “Well, that's not really what I was looking for, but I'd be willing to offer [insert disappointingly small amount]” and similar statements.

- After you contact a seller, they tell you that they will call you back at a specific time. This is usually a sign that they are going to try and make you compete with another seller for the item, which defeats part of the advantage of Craigslist over eBay (namely, that you don't have to bid over someone else for everything).

- Beware of people selling off their collections. They are usually resentful and will not back down on their prices.

- “I need to sell this tonight because I am leaving town tomorrow!” Really? Then why is your price average for the market? Don't take the bait on these offers; they rarely offer a deal. The other problem these offers present is that by introducing the time constraint, the seller is reducing your power as a buyer. The balance of power on Craigslist is precarious (though still not as bad as eBay, the most seller-centric marketplace in the world), and it is in your best interests to only purchase from sellers who respect this.

Ian hosts “Time to Get Away” every Wednesday evening from 6 to 8 p.m.

Cloudforest Café by Elisa Hough

At KDVS, we're always on the prowl for new music venues: anything from an established business to a broke-down bus. Anything to get live, underground music in our streets and our ears. So, starting this summer, KDVS will be presenting shows at the Cloud Forest Café in downtown Davis every Saturday, indefinitely.

Cloud Forest is relatively new on the scene; it opened at its current location in August 2008 and has been serving freshly roasted organic coffee and great sandwiches ever since. The outdoor patio is perfect for summer evening performances, enticing patrons and passers-by.

"Davis has a very unique culture," said Cloud Forest employee Lindsay Ream. "It's important to showcase local talent to bring the community together."

KDVS shows will be every Saturday from 5 to 7 p.m. Shows are free and all ages! Cloud Forest is located at 222 D St. Suite 10 in Davis.

Upcoming Shows

July 11: Poppet (Molly Ramey)
July 18: Not an Airplane, Boxes
July 25: Chris Larsen, Sulky Ducky
August 1: Helene Renaut

For booking inquiries, e-mail cloudforestmusic@gmail.com.



My friend has been crashing at my apartment for a while because his house is being renovated. I agreed to let him live here rent free but he drinks all of my beer, eats my food, harasses my cat, and I think he uses my toothbrush and loofah. And I know I shouldn't have been looking through his stuff, but his bag was just lying out in the living room and I found a Paula Abdul tape in it. You know, that one with the song "Straight Up," on it. I think I heard him singing the words while he was sleeping on our couch the other night. I can't take this anymore! Do you have any words of wisdom?

Here's what you do, you cover the dub protection holes on the top of the cassette with tape and record a good record over it. Leave a little bit of the first song on it before you make the switch so he doesn't expect it. And then, where the song "Straight Up" would be on the tape, record your voice demanding an a-Paula-gy followed by a notice of eviction.

ASK SIMI asksimikdvs@gmail.com

Just wanted to say, love the column! I'm a long time listener, first time asker. I've been nervous about writing in because you seem to tear people down when they ask stupid questions, but I've been wondering about who is going to take over this column when you leave. Thanks! You're the best!

That isn't a question.

You know, I've been reading this advice column since the beginning and something I noticed is you seem to always give out great advice, but no one helps you out. How are you, man?

Wow, it's been a while since someone's asked me how I was. I'm so overwhelmed! Well, I can't complain, I've actually been doing really great recently, I've been working a lot on my---

—Whoa whoa, I didn't ask for your life story.

How are you responding to my answer before I finish?

—This column doesn't make any sense.

Ten obvious ways to please your man

*michael *mastrangelo*

This letter is in response to "The Old Oak Tree is Hollow" which was printed in the Fall 2008 edition of KDViations. To access this article you can go to kdvs.org and download the PDF; which, as you will discover, is much to the dismay of the article's author, Ms. McWrathen, who would rather have you not know.

Dear Belinda McWrathen,

You certainly know how to sling it, produce it, describe it and put it to good use. In fact you used it nine times in your supposed review of counter-culture. Well, Miss, I'm covered in the shit you spun for that article and now I'd like to wipe it from my eyes in hopes to clear up so of the misconceptions your shit talk has shat upon me.

Your initial argument is a critique of technology and its effects on how people obtain knowledge, a sort of epistemic argument. Your grievance is that information is too easily obtained and this makes it easy for anyone get the information needed to prove that they are part of a subculture, counter-culture or clique, depending on how you sloppily interchange these terms. Those who discover culture via the internet are in your words, "lazy, ignorant over-data-ed, soulless freaks," and that their participation in subculture has ruined its uniqueness and exclusivity. Participation in subcultures today is more about the consumption of ideas and products instead of creation, but that doesn't mean that today's consumer is less savvy because they have so many options brought via the internet. The more options actually make each consumer better at sorting through the bullshit and finding meaningful identities. Those who use search engines for finding identity instead of digging through store bins like yourself just aren't legit enough to be apart of the counter-culture and have sold it out to the Man-stream.

Your concerns are admirable and you have pointed out that freedom of information makes it much more difficult to tell who is inside a subculture, who is outside, and where the boundaries are. Your extrapolation about subcultures being dead, however, reeks of essentialism, alienation, elitism and self-loathing, and I wish to absolve your argument of such claims to reorient your views.

Your encounter with the blues guy brings up a good point: You can seem cooler than you are if you're sitting next to a computer. I wouldn't say you were dectieful for using your computer to find the facts that impressed a guy's blues taste, because chances are his very tastes were based on some computer searching too. The computer is a powerful tool that can extend your cognition and memory beyond your brain into the vast archives of the internet and that is a great. I fear that you think this means that what you have in your head is worth more than what's on your hard drive, which is a value judgement that people need to get over as humans progress toward a technologically intertwined future. The tools we use are not alienating us from knowledge or knowing, they don't make us stupider and they don't erode the value of knowledge. What they do is transfer memory outside the brain, much like books or sticky notes, and give us new tools to explore the world, much like a blind person would use a stick to see. Just because you easily obtained the knowledge to impress your blues boy doesn't mean you weren't worthy of knowing. The incident probably speaks more to the blues boy's logical fallacy in thinking you're cool because you can spout off one fact that he assumed you committed to brain memory.

This leads me to the next point you made, which is that subculture has been reduced to nothing but goods, co-opted to the mainstream and packaged in easy knowledge and clothing. This has been an issue since the beginning of mechanical reproduction and national transportation, which lowered the cost of goods, creating access to a "democracy of goods." Items once thought as luxury became ubiquitous and classless, and you had the richest snobs and the most mundane suburbanites using the same chapstick. It seems stupid today, but at the time it was a refreshing levelling of the playing field, and I think the internet does that today with subculture "cool," like a redistribution of subcultural-capital. This may lead to a "70-year-old frump," dressing like you, but I think that speaks more to your style than the death of style itself.

Redistributing this capital makes consuming and *creating* culture easier. The idea of punk is not dead once studded belts hit the malls of America, because punk is bigger than its products, bigger than its bands or knowledge of those, and it can survive co-opting as long as people have the internet to freely transmit and reassess punk and its artifacts. But does that erode the values or value of the subculture, its practices or artifacts? Is punk meaningless when paired with Ray Bans and iPhones? I'd have to argue no, and I think your assumptions about a golden age of punk that was unfettered by technology is foolish if you take a larger look at the picture of punk.

Your view is one of cultural genesis, or that the subcultures we have today were created at a specific moment in the past and lay static until another moment of genesis occurs to alter or create a new subculture. This view lends itself to cultural essentialism or that the figures of the past best represent the sub-culture and to be a member one must be as close to those mythical characters as possible. The essential figures and artifacts freeze the culture in time and don't allow for it to changes all cultures need. Cultural essentialism is an impossible viewpoint that cuts cultures away from the present and future

trapping them in a past that will not pass. Because of cultures inevitable tumultuity and amorphous boundaries, holding it to time-specific standards, even well-informed standards from anthropological research, leave out the

chances for growth, change in ideals and positions as other cultures change and orient themselves. You can't sell any genre of music short as being a simple era of a singular musical timeline, but you need to see the web of styles the break apart, come back together, bend and twist, as they accommodate and assimilate new generations and individuals through adaptation.

Punk is a great example because as fast as the archtypical mohawk and studs hit the scenes around the world, their effectiveness in representing what punk is, a set of beliefs expressed in artifacts, dwindled as those images were co-opted into the mainstream. However, the spirit remained and splintered, creating new images to continue the punk ethos through hardcore, emo, crust, screamo, straight edge, etc. as what it meant to be punk changed to adjust to what it was to be mainstream. These adjustments are key and are facilitated by the internet as it spreads information around the world to be shared, consumed, tweaked and localized.

Another thing that is so problematic about a cultural essentialist viewpoint is that it creates clear boundaries between in groups and out groups reproduces the logic of the mainstream. Mainstream consumer culture strives on fear and alienation, as it attempts to irk people from the comfort of their own identities to be inculcated in a mass national project that thrives on people's fear that they are not part of a civilized in-group. You want to know that you are special and apart from a mainstream by seeking alternative channels of art and consumption, but you'll find that there is little difference between the show-goers who you mentioned were "feeding off each others' bullshit" and yourself. If a person can emulate the essentialist figure then they can

be in the group, but those who seek to stray from the essential past, who are being culturally progressive, may be excluded for a variety of reasons, most commonly for being sellouts or creating culture loss.

If you think that straying from the initial punk figures is "losing punkness," then you are the one who is commodifying the subculture. The values of

punk can exist without their '70s era clothing, but if you think that straying from the '70s era punk is culture loss, then people don't have to think about what dressing or acting punk really is; they just have to be a '70s punk. This easy thought process makes posing easier, instead of those who know that punk has moved a long way from its roots, but still maintains an adversarial relationship to the mainstream by using different artifacts and practices.

If culture progress is supposed to be a caveat of subcultures, but straying from essential figures makes one part of an out-group, then a clear divide between in- and out-groups creates a contradiction. It's commonly pointed out by non-members of subcultures who notice that in-members are more similar to each other than in the mainstream culture, but also criticize those outside their group for not being individuals or challenging mainstream culture. The real challenge to a person who seeks cultural progress is not to critique the out-group but the in-group, those people and values one holds closest.

Subcultures should not only offer new possibilities, but their structures should not reproduce the same logic of clear dichotomy and solid borders, and instead allow culture to serve the individual. Cultures don't need to thrive on defining oneself as opposition to everyone else; they can be defined as participation at any level within a culture. You can't

see yourself as a single owner of all things you, because you are borrowing most of your identity, if

not all. Trying to sever yourself by claiming to be more legit is not only pompous and incorrect but will leave you with a false sense of superiority. The internet has cut away your superiority and control of cool,

and you are feeling the typical symptoms of a fall from power such as jealousy and loneliness

that you shouldn't be subjecting yourself to. If you could get over your prejudice when you see these "frumps" or party-goers at shows,

and actually talk to people without the presumption that they are default morons, then you might be able to reveal the interesting things about those people you condemn that your prejudices were covering up.

Everyone deserves a chance to escape the mainstream, and the internet gives them that chance. You were privileged enough to have the time to dig for an identity, but identity is not a privilege. I believe it's a right. Subcultures should replicate the openness and allure of the mainstream if they hope to achieve their goals of progress in consumption and ideas. Sure, you'll have more people giving less of their time, energy and thought to subcultures, but a widespread participatory base of drunk people at a house show may be better than just having the bands' few friends there. The internet gives subcultures a chance to shine as bright as the capital rich mainstream because the internet offers a widespread access. The brightness doesn't burn the heart of a subculture's meanings, and featuring a subculture on the internet is a great way to share the next big ideas that we all deserve a chance to participate in, not just a select hip few. Lots of the internet's content sucks, but we also have a tool, search engines, to sort for what we want through the endlessly multiplying data of subcultures. The gems we find are still as precious, even if they are strip-mined instead of dug up with months of pick-axing. Rarity is not as important as pure substance.

* The definition of subculture has recently changed. The consumer is now defined as the subculture rather than the artist.

Michael Mastrangelo hosts Middle School Friends during the school year from 8-10pm on Fridays

Lore
Pant
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Late
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cars
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when to do what. A very romantic job."

How to Make a Contact Microphone

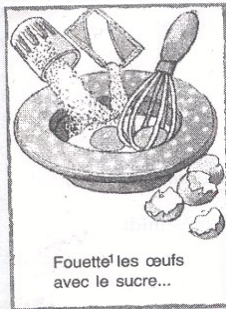
by John Brumley

A contact microphone is a microphone that detects sound through surfaces. That is, the microphone itself must be in contact with a surface in order to pick up any sound, hence the term "contact microphone." Surfaces may include drum skins, springs, walls, balloons, or anything you can think of. The parts can be found online, or locally at any store that sells basic electrical things, like a Radio Shack.

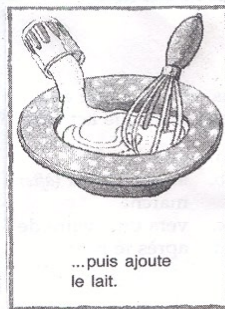
Le pain perdu



Things you will need: Piezo Transducer (usually found with buzzers), Quarter-inch cable, Soldering iron, Solder, Pliers/knife, Wire strippers



1. Using the pliers, break away the plastic casing surrounding the piezo disc¹ (careful not to bend or damage the disc).



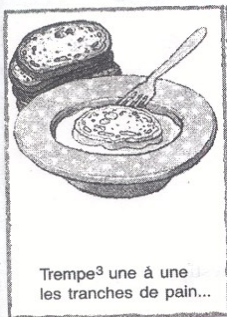
...puis ajoute le lait.

2. Take your quarter-inch cable and cut it in half.



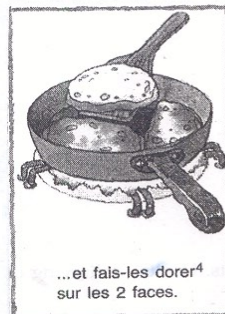
Laisse fondre² une noix de beurre dans la poêle.

3. Strip the outer casing off of the cable, exposing the ground wire².



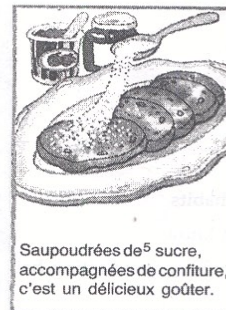
Trempe³ une à une les tranches de pain...

4. Then strip the insulation from the inner wire³.



...et fais-les dorer⁴ sur les 2 faces.

5. Solder the red wire to the inner wire of the cable, and the black wire to the outer ground wire⁴.



Saupoudrées de⁵ sucre, accompagnées de confiture, c'est un délicieux goûter.

6. Make sure the wires are not touching. You can also reinforce the connection if you anticipate stress on the cable.⁵

You can plug the other end into an amplifier or computer.
By fixing the contact microphone against a surface with tape or an adhesive, pops and clicks can be reduced.

1. You can get piezo transducers from Radio Shack or other electronics stores for a small price. Many times these can be found in the buzzer section.

2. This is the outer unsheathed wire, be careful not to cut it while stripping.

3. Don't strip the insulation as far back as you had stripped the outer sheathing.

4. If you are using heat-shrink tubing to isolate the wires, don't forget to put the tubing around the cables prior to soldering them.

5. Heat-shrink tubing is one method; however, duct tape may be more readily available.

SISTER CRAYON

Originally the project of Sacramento native Terra Lopez, Sister Crayon has since added three more members, creating a full sound and live performance. Terra is the creative center, recording lyrics and melodies in her bedroom, then mixing it up live with the rest of the band, including the use of live drum machine versus drum kit.

Sister Crayon has done something in her first and second release that has me on bended knees. The addition of live electronic instruments to the underlying raw song structure really creates a layering tapestry of soul and sound. I admire honesty, in both lyrical content and delivery, but the offsetting element is her keenness on sound and the experimentation with it.

Her songs feature delays and loops, drum beats and rhythms and quiet syncopation, all layering around her blossoming lyrical core. Lopez's voice is sultry and soulful, but sad and rough around the edges — somewhat reminiscent of a Diane Cluck who left the fields for dirty city streets. Her music is truly unique and a great insight to her unique mind.

The group is currently recording a new LP, hoping to have it released by the end of July. They will be touring with local act Agent Ribbons through July and August; check the space for dates and more information: myspace.com/silentandclementine.

LOCAL SPOTLIGHT

by Roxanne Ahmadpour

MUCKY THE DUCKY

This dude Mucky has been roaming the streets of Davis for some time, making sounds out of any and every medium. I first saw him perform in the laundry room of the Segundo dormitory on the UC Davis campus in December 2007, using a mish-mash of whistles and whips and whoolie-whos to create a textured sound collage. Those were different times.

Mucky has been steadily evolving and now includes three other members who contribute to the full creative realization that is Mucky the Duck '09. The textured sound is a recurring theme, often moving in and out of quiet steady notions and exploding into a visceral mess. The band's main emphasis is improvisation. Improv is an approach that can leave a lot of loose ends for artistic, creative exploration, often present in experimental acts.

This makes the live Mucky experience totally rad and unexpected. And I think these guys really know how to not know how to hold back, meaning they are "down." They use their music in many different contexts, opening the floor to audience interpretation and response. The sounds emit a lot of textural and visual references, like a mental pulsing massage chair. It's a pleasant trip down sound Exploration Way, provoking all of the senses.

They can be experienced live often in the Davis and Sacramento area, so next time they come around you better not miss it. The boys will also be heading on a U.S. tour throughout August. Check the Space for more dates and information: myspace.com/muckytheducky.







HEY, KID...

Seizing the opportunity provided by O:RMF VII, Springy (Ian Cameron) and Jerett cinched an interview with John Dwyer and Brigid Dawson. Dwyer is the founder and main songwriter in Thee Oh Sees, and Brigid contributes vocals, keyboards and tambourines.

JD: John Dwyer
I: Ian Cameron
J: Jerett Sierad
B: Brigid Dawson

I: About the new LP, is it faster or more intense or, everything's, I don't know, a bit more rock-heavy?

JD: I think it's a lot more poppy. It just kind of turned out that way. I mean, you can listen to the demos; they're pretty fried comparatively, but then the band got behind them and we actually recorded a lot of them on two-inch tape, which we weren't doing before, so that sort of gave it a more — fuck, I don't know — maybe a more lush sound than the older stuff?

I: Warmer?

JD: Warmer! Thank you. This tech talk, though, that's boring.

I: The first side's, like, "Whoa..."

JD: Thanks, man, it was fun to do. This guy here recorded it [*points at Chris Woodhouse*]. Chris Woodhouse. We did it at The Hangar in Sacramento.

I: Most people who listen to your stuff probably wouldn't say its turning towards pop, would they?

JD: I don't know. It's been a mixed reaction. I feel like I got interviewed yesterday and the girl was like, "What have you been listening to?" and it's funny 'cause the list
14 was all super pop stuff like ABBA.

I just got an iPod for the first time — I'm old, so, you know — and I immediately went out and I was like, I got all this shit I would never buy really. I was like, "All the Beatles records!" and I found them for free online — sorry, Paul — and I've been listening to a lot of pop. But I think the next thing we're gonna do, we're gonna do with Chris [Woodhouse] down in San Francisco. We're bringing him down, we just bought our own machine, finally, and we're gonna go back to quarter-inch tapes, so it'll be more prog. It's gonna be a one-side record, I think, so we're gonna do a 15-minute version of it [last epic song performed at O:RMF VII].

I: Whoa!

JD: We're just basically getting into jamming right now. It's kinda corny, but—

I: Oh, no! It's great!

JD: That's where I want to ride one note, like, "Doo doo doo!"

I: My favorite stuff is like "We Are Free." Totally blows me away.

JD: Right on, man. Patrick that plays drums on it just had a baby. I saw a picture of it; it's like *this* big. And [Patrick] is a small guy, he's holding it. I was like, "Jesus, that's a small baby!" But it's beautiful.

J: What do you think the difference is between playing with this band and playing with the Coachwhips — that was your old band?

JD: More gear, definitely. And you know, its like, Coachwhips, well, because there were a lot of stipulations that fell into place with less gear, we were able to do, like — we still do house parties 'n' shit, but it's sort of—

J: Yeah, I remember seeing you guys at the Smell in L.A.

JD: They make us play in the back room now. I can't play there anymore because

of that. I fuckin' *hate* that back room.

J: You don't like the front room?

JD: No, they won't *let* me play there anymore. They won't let me play there. That's all I know.

J: If you have a drum set, you play the back room.

JD: Yeah, that's the new rule and I don't like it. But it's evolved in an actual playing way. There's more notes. Coachwhips would be all two chords 'n' shit.

J: There's more of a punk sound with the Coachwhips.

JD: Yeah, it's true. Now we're trying to go for that middle section of "Radar Love" for a really long time, and all the songs are iambic. You can kind of sing that over all of our songs now: "Been driving all night/ My hands wet on the wheel."

I've been getting into classic rock. I don't know if it's just my parents — I've been getting all these records my parents had and they're all laughing at me. I was all like, that 'Ram' record by Paul McCartney? I was like, "This record's fuckin' great," and my mom's like, "I told you," and I was like, "Rod Stewart's pretty good," and she was all like, "I told you. You laughed at me." When I was into punk rock as a kid, I was like, "Fuck Rod Stewart," and now I'm like, "I love Rod Stewart."

I: Rod Stewart rules.

JD: Dude, that fuckin' record, what is it? *Every Picture Tells A Story*? Ron Wood faces shit. Killer session band. Jesus.

I: [*laughs*]

JD: What a sexy motherfucker, too.

I: Do you have any idea where your intensity comes from at all?

JD: Fuck, dude, I don't know. I was a hyperactive child and I don't really have a

job because my rent is really cheap and I've managed to pick and trap this apartment, so I have a lot of free time and I don't know, just try to enjoy myself. See, definitely right now, the scene in San Francisco and Sacramento and the Bay Area in general, there's so much stuff, and from our friends, that it keeps me pumped. I get jazzed when I see really good bands, like, *still*. It's amazing because you'd think I'd be more jaded than I really am, although I'm a pinched old bitch, but — I don't know.

We saw a band in the bay last night from Santa Cruz called fuckin' The Mystery Lights? They sounded like The Seeds, straight up. And they were, like, 18 years old. They fuckin' blew my mind. I was all, like: [*makes amazed face*]. My friend who's my age who was watching them and he was like this: [*makes a face*]. And I was like, "You look pissed," and he's like, "I'm just confused! They're so fucking good!" and he was like, "I don't even know how to feel right now. My body's going through all these changes."

I: Can I ask you and Brigid collectively what you think of this festival?

JD: Brigid, what do you think of this festival?

B: I think it was lovely. I had a good time, everyone was very nice.

JD: Did you like the hot wings?

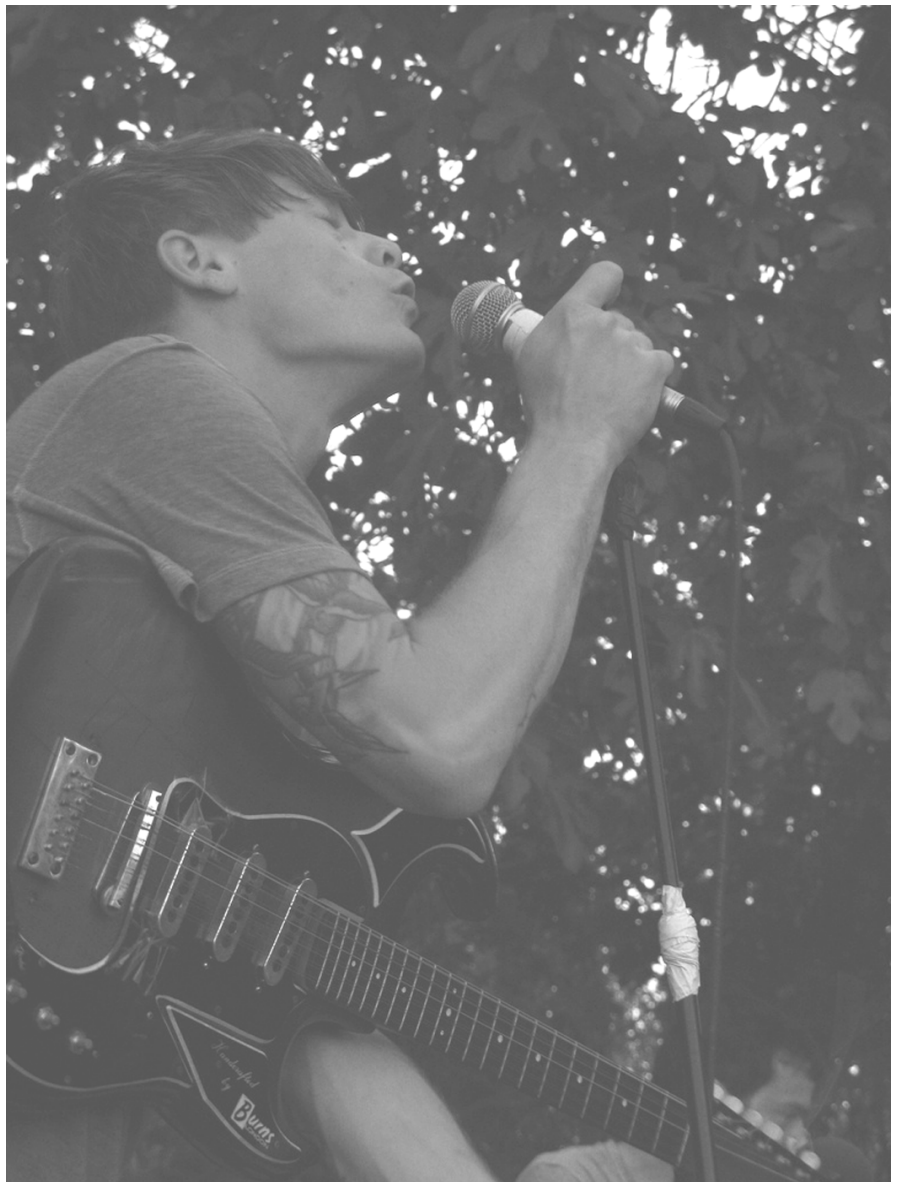
B: I did not have any hot wings!

JD: She ate a lot of hot wings.

B: [*laughs*]

JD: Smell her fingers! She's lying! [KDVS] is writing down "Brigid=Hot wings." That's her new nickname. Hot Wings Dawson. Oooold Hot Wings! The hot guns!

I: Do you believe in this [outdoor music festivals] or more of a house show scene?



JD: I'm cool with whatever, man. I'll play whatever, really, as long as it's not a place I can't stand or people I can't stand, I'm totally down. Or if I get burned out on a place, which happens too. I'm a man of routine, so it's kinda nice to do something outside with grass and people sitting on blankets. I'm totally down with that. But I like the house, too. I can't decide. I'll play anywhere.

I: It's a different vibe.

JD: Yeah, this is like a house but outside.

B: Yeah.

JD: Hot Wings Dawson!

B: Hot Wings!

As Springy, Ian hosts "Time to Get Away", 6-8 pm Wednesdays.

Jerett will be hosting "The Nuclear Beauty Parlor" with Oki, resuming Fall 2009.

LIFE, INC.

Douglas Rushkoff
on the Commodification
of
Everything

by France Kassing

According to social theorist, author, and filmmaker Douglas Rushkoff, the current financial crisis started 450 years ago. In his new book, *LIFE INC: How the World Became a Corporation and How to Take It Back*, Rushkoff traces the history of how we came to where we are today, a society where “community” and personal connectedness have broken down, where most Americans have so willingly adopted the values of corporations that they’re no longer even aware of it, where we have replaced our personal decisions with market-tested solutions (for everything from weight-loss, to finding a date), and, now that we are fed up with corporate spending, where to go from here.

Douglas Rushkoff is a widely known media critic and documentarian. He has written 10 books, and his documentaries include Frontline’s award-winning *The Merchants of Cool* and *The Persuaders*. He teaches media studies at the New School in New York, hosts “The Media Squat” on radio station WFMU, and serves on the board of directors of the Media Ecology Association, the Center for Cognitive Liberty and Ethics and the National Association for Media Literacy Education. He has won the Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology and was the first winner of the Neil Postman Award for Career Achievement in Public Intellectual Activity.

Did we take a wrong turn — or two — as a civilization, or were people victims of a vast conspiracy?

I don’t believe in vast conspiracies. I do believe we took a few turns that may have been right for a few people at a particular moment in history, and wrong for most everybody else. And I believe we are currently living in a world defined largely by those turns. Those were the invention, or reintroduction, of centralized currencies at the expense of all others, and the establishment of chartered monopolies, the ancestors of today’s corporations, to conduct commerce at the expense of any other kind.

These were logical innovations, given that the aristocracy of the Late Middle Ages was watching the middle class prosper at what they believed to be their own expense. They needed a way to make money simply by having money, by investing and lending rather than actually creating value. And as a result, we live in an economy where lending and investing matter more than actually producing something. It’s just not a sustainable model for commerce, and it doesn’t even promote the kind of free market competition it claims to.

What part did the merchant play in the development of corporate character?

The merchants whose companies were picked to be chartered monopolies certainly played along. Why wouldn’t they? The king had dubbed them official actors of the state, with nationally protected industries. So merchants looking to do away with compe-

tion certainly had good reason to sign charters, give away some of their winnings to the king, and enjoy protection and legal authority to do as they pleased.

What was lost in the advance of the suburban barbecue?

I tell the story in my book about how when we moved from the city to the suburbs, we stopped enjoying barbecue parties with the entire block, and started to have more private ones in our own big backyard. It’s a typical story, I guess, but one that underscores how the trappings of affluence actually disconnect us from our communities. We buy more barbecues and increase the GNP, but we decrease our quality of life in spite of our best intentions. More can mean less.

The market needs to grow. It’s a function of corporate debt structure, but it did so by encouraging every family to own every single thing, rather than sharing anything. And sharing actually made for more fun and connection.

Please tell us about redlining.

Redlining began when the government meant to promote mortgages and home ownership. They needed a way for banks to evaluate the risk of issuing a mortgage, and they did it by trying to predict the racial integrity of certain neighborhoods. If a neighborhood was in flux, if black people were moving in, it was given a color code that indicate this “downward” trend. Neighborhoods that protected their all-white status got better terms and easier mortgages. Racism was institutionalized by the real estate map.

“Mortgages were less about getting people into property than getting them into debt.”

Right, the real reason for the real estate crisis had less to do with people wanting homes than banks wanting to sell mortgages. There was a supply-side glut of debt looking for debtors. That’s why they pushed people into mortgages, and why getting people into debt was seen as the best way to build the economy. And we all know how that one worked out.

What is Envirosell?

Envirosell is a company that teaches retailers how to organize their stores in ways that get people to buy more stuff. They use psychological techniques to get people to walk in certain directions, or to feel like they haven’t brought enough stuff to the oversized counter. Very simple architectural and design features planned to induce spending. But they are surprisingly effective. It turns stores and malls into selling machines.

“The absorption and self-interest dominating our values today is not mere happenstance but the result

of a century of public relations campaigns advertising and social engineering waged against collective action all truthism and even good government.”

I don't believe people are born selfish. Evolutionary theory doesn't even support this view of humanity. What allowed human beings to evolve was our ability to collaborate — to share food, to assist in childbirth, to pool resources. Our highly competitive behaviors are really more the result of living in an economy where self-interested behavior and competition are given circumstances. We are all competing for money which has been made artificially scarce. We use a debt-based currency, issued by banks at interest; we used to use currencies that were literally earned into existence. This shift really changed the way commerce had to happen.

Please elaborate on this quote from your book: “The rise of the self went hand-in-hand with the rise of the chartered corporation and the central authorities that anchored.”

Our modern notion of the “individual” was really born in the Renaissance — the self-interested actor, looking out for his own needs, attempting to become self-sufficient. This is an artifact of a new model of the market and society — one where individuals are competing for scarce resources. Fact is, resources were not scarce until common lands were cordoned off by speculators, and commerce between individuals was replaced by corporate commerce. Only then were we individuals competing against one another for what jobs and goods we could get from highly centralized institutions.

René Descartes and the self: How does it affect us?

You mean “I think therefore I am”? I'm not completely sure. I think the legacy of this line of thinking is that existence somehow initiates from within the individual — that we are essentially alone, observing reality beyond our senses. And this is a highly abstracted way to conceive of oneself, apart and isolated from everything else. It's logical, and it definitely works in balance sheets, but it doesn't convey the cooperative and networked quality of real existence.

Harry Truman signed the National Mental Health Act in 1946 to address the visible threat to society posed by returning veterans. What option did the world miss? (That of changing society instead.)

We have to appreciate the fact that they understood vets would be traumatized, but their cure was to develop a consumer society of highly individuated nuclear families. They thought if they could get people concerned with consumer purchases and upward mobility, they wouldn't become disgruntled or unsatisfied.

More importantly, they wouldn't become an angry and dangerous mob. They'd be isolated from one another,

working in competition or at least in parallel, rather than together.

Three thousand ads a day?

Yeah. That's what the average American encounters — frightening when you think about it. I think it puts us on the defensive. Just maintaining one's line of thought amidst this onslaught of messaging is quite an achievement.

One of the main differences between brand and calls in real religion culture or art is the intent. Please expand.

Many people justify our branded reality by pointing out that religions are brands, and often use the same techniques. But I think the difference is that, at least when they start out, religions are attempting to address genuine spiritual and emotional concerns. Their originators mean to help people, even if later to control them. Advertisers use their brands to get people to buy stuff that may or not make them happy or better. Many advertisers know they are marketing products inferior to what's out there. Moreover, brand imagery is not concocted to convey values that have any purpose other than stimulate spending. They are not the containers for ethical truths. They are simply stimulators.

You began the chapter I am God with “I should never have expected a conference entitled alliance for the new humanity to have been about any such things.” Please describe your experience at the conference (hilarious in a creepy sort of way).

I tell the whole story in the book, but the main sense I got was that the folks I had always believed were the great spiritual minds of our era were actually just trying to peddle their wares. Under the guise of creating an organization to save the world from itself, they got a bunch of wealthy Americans to fly to Puerto Rico to feast on Chilean sea bass and hear new age stories.

Why was the salesperson in a major Chicago department store repeatedly called in by her manager?

Because she helped her fellow salespeople. The system they had adopted depended on salespeople competing with one another for customers. Any effort at collaboration was seen as demotivational.

Those secretaries just would not cooperate with John Nash's study. Could you please tell us more?

John Nash was a mathematician developing cold war “game” scenarios. They wanted to know how people — and by inference, nations — would behave in certain situations. Nash's equations always assumed people would act in the most self-interested way, that they would send another person to the gallows in order to

get out of trouble. And they conducted their experiments on the secretaries of the company, called RAND. Somehow, though, the secretaries always behaved like human beings. They looked out for one another and made “illogical” but altruistic decisions. They decided the secretaries were abnormal.

The Yanomami tribes and the machetes, the important hit in fact to this study.

They were hoping to prove that these tribes were competitive along familial lines, and that they were violent to other family groups. And they took movies of these people killing each other with machetes. Only later was it revealed that the scientists had given machetes to just one group of natives. The fight was over the precious supply that had been introduced. So all they really proved was that the artificial scarcity of a market could make people kill each other.

Free Geek and Doctors without Borders — what do they have in common?

They are both heroic efforts at altruism. People volunteer to provide medical aid or technological know-how to people in war-torn countries. I bring them up as examples of genuine heroic altruism occurring on a level most of us are incapable of. But this doesn't make us bad people, it just means we need to find smaller ways to make a difference.

“We learn it's more fun and less time-consuming to provide real help to our local elementary school then to take on an extra corporate job to pay for that private one.” What other lessons can be drawn from this example?

I guess the important lesson to take from it is that we often spend more energy insulating ourselves from the world than it might take to make the world a better place. Like buying boots to go trudge around in the basement rather than just fixing the leak down there.

One of the most beautiful quotes in your book is, “The temptation to save the whole world and get the credit comes at the expense of steps we might better take to make our immediate world a more fruitful, engaging, sustainable, and satisfying place.” Would you please elaborate on this subject?

I feel like too many of us believe we need to be part of a big movement, or that whatever help we offer needs to be able to “scale up” in some way that could change the whole world. But this way of thinking, this giant, abstract way of approaching problems, is really just the way a corporation thinks of doing business. You can make a real, profound difference by directly influencing and helping people around you. It's our real world behaviors that matter, more than the blogs we write from the

comfort of our bedrooms.

What does a successful movement depend on?

I think most large movements depend on branding as abstract and ultimately alienating as any corporate product's. I'm not really into movements, except for the kinds of changes that only movements can initiate. Like national healthcare, say. But most of the time, they provide great substitutes for action rather than opportunities to act. I think local changes matter most, for most of us.

Do you think we can create corporations whose mandate is to do good?

We could. But I think we'd be better served right now by creating some alternatives to operating on the corporate scale. The problem is that the playing field is tipped entirely toward corporate activity. We need a world fit for human-scale activity as well.

“The people's ability to create value has been taken from them.” In closing, how do we restore this ability? And why do you think is most important for people to know about your book?

I think we restore this ability simply by taking it back, by doing things for one another, by developing gift economies, complementary currencies and other mechanisms that promote local commerce.

As for what people should take from the book, I guess the most important thing is for people to realize that the rules we are living by didn't just come into being. They were written by people for specific purposes. They are not pre-existing conditions of the universe. They are simply one very particular way of doing business. There are many others, and now that the financial markets are all but paralyzed, we have an opportunity to try some of them out.

France hosts “It's About You” every Monday morning from 8:30 to 9:30 a.m.

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GOOD VIBES WITH MR. VIBE

BY MYK BLAUUW

When people think of a DJ, the first thing that comes to mind is the drunk guy who controlled the radio at the last house party they went to. DJ Mr. Vibe is cut from a different cloth; he's a veteran battle DJ and currently produces/spins for a number of Sacramento hip-hop groups. He's also a member of Destiny Entertainment, which runs Groove University, one of the only DJ programs associated with a four-year university.

Following is an interview with DJ Mr. Vibe via AIM:

20 I'm a fan of your work with

the Mind Speakers. First off, introduce yaself for the people that don't know.

My name is Mr.Vibe reppin south Sacramento. Been DJing and Skrachin for about over 10 years now. I got started as a b-boy and I had a love for DJing from seeing one of the big homies Mix Master Mike cut it up and it took off from there

He was down with the Beastie Boys? And he started Invisibl Skratch Piklz with Q-Bert right?

Yup..he lived in Sacramento for a minute and was a family friend.

So how exactly did you get into DJ'in?

I was in a B-Boy crew called Wicked Nation Krew and I always wanted to DJ but didn't have the cash to buy turns so I would hook up with cats that had equipment and practice on their stuff. My cousin would give me MMM mixtapes and videos of him and Q-Bert. Also going to house parties seeing how DJ's would make a dance floor go wild that got me hyped to DJ.

Ha Ha, so you just caught that bug then?

Yup. We would dance to boomboxes but nothing got you movin like a DJ.

So you started off with parties n stuff?

Yeah, me and me boy Space Man Cell got some equipment together and once everybody knew you had turns that was it we would be doin house parties, birthday parties you name it.

Haha, DJ's for hire. So how'd you transition from rockin parties to battling?

We were always practicing cuttin and scratchin but that was just stuff

we did at the pad. I just would constantly watch battles on tape and study cats then one day I got the nerve to get out there and battle nobody really liked it if we scratched at parties especially if they were tryin to get there groove on with a lady...I learned that the hard way.

Haha, all of a sudden it goes from Soulja Boy to Impeach the President [a popular break record from The Honey Drippers]

Yeah man just like that.

So what were your early battles like?

Did they just pop up randomly or were they set up type of stuff?

There weren't any battles in Sacramento so I had to head to the bay the compete and that was some tough comp out there. My first battle was a Guitar center battle and I got third.

Wow, not bad for your first time

I was shocked myself it kind of put thing in perspective as far as my battlin.

Was it something that came kinda natural to you or was there a lot of work put into it before you got into competitions?

I knew there was going to be tough because all of the rich DJ history in the Bay so I put some work in and that work ethic proved to work so any battle I entered i put the same effort.

So how'd your battling career go from that 1st competition?

I entered Guitar Center that following year and it was held in Sacramento and I won and became a finalist, also started entering car show battles and stuff and had a lot of fun. But I got a little burned out from the battle scene and wanted more than cash and prizes. It was really fun but, there was just something missing that I wasn't getting out of battling...till I started doin shows and performing and also teaching when I found out where I wanted to be.

And that was?

To be free to do what I wanted and sharing my skills. Battles were stressful it took a lot out of you. But performing was a natural thing you don't have to worry about if you win or lose you just do you. I love battlin though; it helped me get rid of stage fright that's for sure.

So what did you transition to after battling?

I got into producing and recording for local artists. Got down with Mushroom Empire; myself and DJ Phaze. I got into a band Shakedown and got a chance to do

US tours with them. Also joined Destiny Entertainment and West Coast DJs doing Video Turntablism.

DE took me to South America. That was pretty dope, the first time I stepped off American soil.

Wow, that's a long ways from doing house parties.

I try to keep myself busy. I'm a part of the crew you mentioned, The Mindspeakers; it's a group consisting of a couple crews from Sacramento. We dropped a mixtape a lil while back called Piece of Mind.

It seems like you work a lot with Sacramento groups. What's the hip-hop scene like in Sac?

Its a small scene; everyone knows everybody so it's cool. The big thing for me is trying to bridge the gap. We have so many styles here in Sacramento, like anywhere else, and I want to make music for everybody to dig on.

Like you mentioned earlier, you're always promoting shows in the Sac area, so there is an audience.

Yeah, Sac loves hip hop.

So tell me a lil about Groove University. How'd yall get started with that?

It got started by DJ Destiny. At the time he taught breaking and was asked if he would like to start a DJ'ing class at the UC Davis experimental college. I met Destiny while battling; he judged some of them and he invited me out to check it out later. After, I joined the crew and been there ever since.

So far the classes have been real cool. I didn't realize there was so many people that want to DJ of are interested in the art.

Give me the basic details of the program for those that don't know about it yet.

In the class we don't only teach how to DJ but also the ins and outs of the music business. We cover everything from mixing to skatching, clubs, and radio. It's for

everyone, you don't have to know anything about DJ'ing, just have an interest in it.

It's really dope that a university is associated with a hip-hop program like that.

Yeah, we're the only one. We get big support from companies like Rane, Serato and Vestax. The guests range from skatch DJs like Q-Bert come through one year to on air DJ's Big Al from KSFM 1025 and DJ Tosh of KBMB 1035. We just reach out to folks and get positive responses to what we are doing. It's a beautiful thing.

How long have yall been doing the program?

The program has been going about 7 yrs.

Wow, that's a long time for a program like that to last.

Yeah, that's pretty long. It's fun man.

So who are the DJ's that run the program?

We have DJ Destiny, DJ Novel, DJ Groovesmith, DJ Peter B, and DJ Ikronix.

Last question, what/where should the people be checking out from you?

I'm working on a solo project. I'm so busy with other projects but definitely look out for Norman HoodWELL; it's a project with me and Ble\$ 1 aka Randle the Vandle. Check Myspace for any shows I'm rockin too, myspace.com/djmrvice. You can check the experimental college site to see when the next classes from Groove U are. [\[asucd.ucdavis.edu/experimentalcollege\]](http://asucd.ucdavis.edu/experimentalcollege)

Anything you'd like to add?

Keep Hip Hop alive and spread Love not Hate. pretty cliché but true haha.

Myk co-hosts "All Things Fresh" every Wednesday morning from midnight to 2 a.m.

Brother
Time #17

⊕

TUESDAY

⊕

MARCH 3 2009

tone-deaf eradication of sound wins the unknown circumspect
arrival of emotional survival. blessed beekeeper
sings to the trees of the need of his bees.

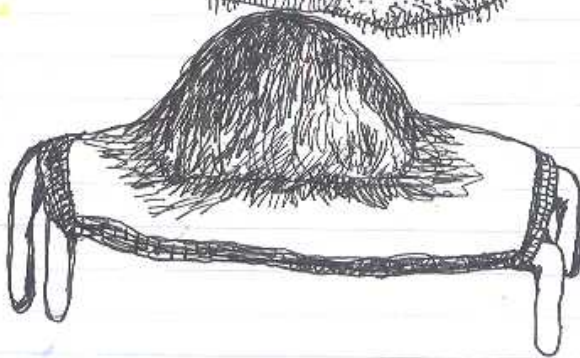
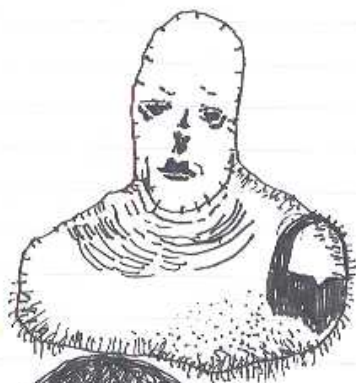
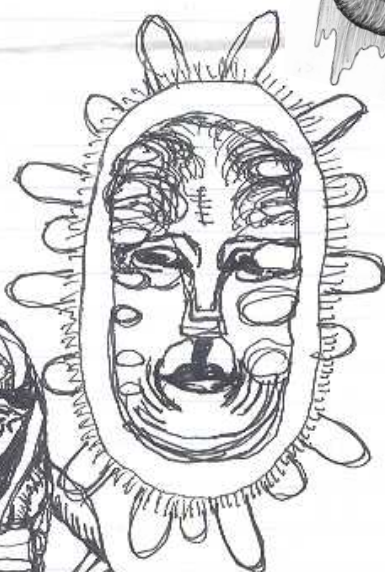
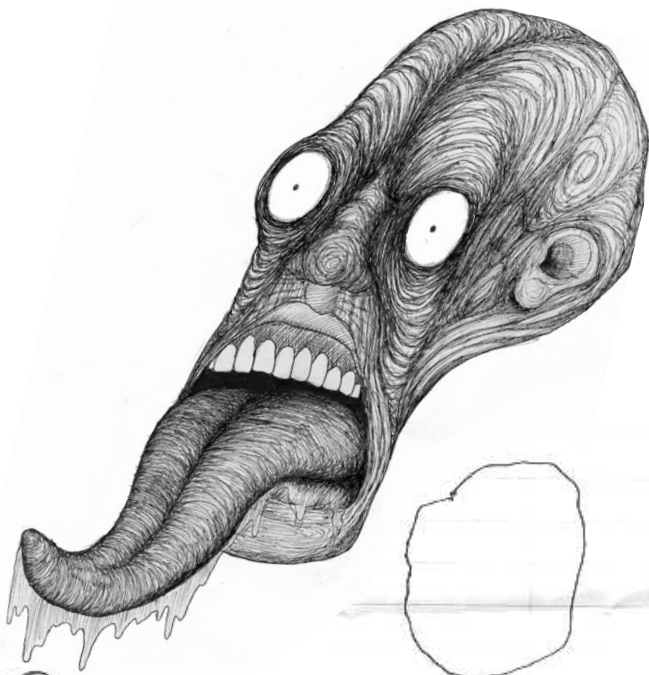
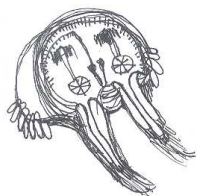
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is quite a compound-word-jungle... escaping
from the hard realities. stone god downcast
grey-area is the peripheral place to
reside sometimes. cold clue clock
clucks & yr nerves jump 2th tidg/
het// (in the time-wars). Trying
to kp yr hands from shaking
like crazy immediately
thereafter is a task &
a 1/2, my man. Troublesome
problematic (particles in the
air) make ye consider
what death might be like.
The merry-go-round of, way
too much electronic
security sound makes ya
think yer in a warzone
even though yer in the
suburbs, so far away from
all the killing.



sometimes voices
are so so
DON'T WORRY
DON'T NOTICE
OR READ THIS WELL
that always the cause
of the rats & the
voices & the
unbubled they ring loud
the sound taking over

any rhythm please can't make no sense
only music can save me of my self



Photos taken by: Libby Tang, Amir Moarefi, Craig Fergus, and Sharmi Basu



Clockwise: Black Dice, The Homosexuals, Art Lessing and the Flower Vato on Picnic Day, Mick Mucus's gross out during fundraiser, the KDVS Picnic Day parade troupe.





KDVS 90.3 FM SUMMER SCHEDULE

STREAM LIVE OR ARCHIVED
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

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	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Fighting for a Future)" New and old punk	DJ Kristian "Notorious" Eclectic	DJ Riffraff "Global Underground" Electronic, jazz, hip-hop
	2 a.m.		
3 a.m.	Ed "Cactus Corners" Eclectic	Lech "De O Favela" Eclectic	DJ Rez "Da Bomb Shelter" Eclectic
	4 a.m.		
6 a.m.	ATLAS "Techno for Audiophiles" Electronic	DJ Corwin "Night of the Living" Eclectic	DJ Spiff & D-Lood "Alpha-beats Soup: A-Z" Eclectic
		6 a.m.	
	Bobby H & Mr. T "Songs of Praise Gospel Program" Gospel	Jordan Mitchell "Music for a Porch Life" Country, folk, blues	Chloe & Zoe "Jungle Chaos" Indie, folk
	8 a.m.	8:30 a.m.	
9 a.m.	Bernard & Bez Benson "In Focus/Perspective" Religious talk and music	France "It's About You"	Kirstin Sanford & Justin Jackson "This Week in Science"
	10 a.m.	9:30 a.m.	
	Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae	Zacky Doodle "Everything Dandy" Eclectic	Shiva "Eh?" Eclectic
noon		noon	
	1 p.m.	1 p.m.	
	Papa Wheelie "Radio Wadada" Reggae	Elisa Rocket "Analog Oatmeal" Indie, electronic, funk	r gov "The Third Dimension" Electronic alt w/ DJ Palindrome "Alphabet Soup" Indie pop
		2:30 p.m.	
3 p.m.	Justin Desmangles "New Day Jazz" Jazz, interviews	Tangosaurus Rex "Corn- rows & Dreadlocks" Hip-hop, reggae	Encephalous "Frizzltroniks & Plunder- phonics" Experimental
		4:30 p.m.	
		5 p.m.	
6 p.m.	Brian Ang "Farewell Transmission" Jazz, poetry, guests	Jane Dark "Jane Dark's Cultural Revolution"	Jonathan, Alon & Jessy "VELOlution"
		6 p.m.	
	Pope John Paul III "The Holy See" Eclectic mung	DJ End-Stop "Interrobang" & Nadav "Phoning It In" Lo-fi, pop, folk	"KDVS Radio Theatre" Radio plays
		7 p.m.	
			"Aggie Talk" UCD sports talk
		8 p.m.	
9 p.m.	JD Esq., BJ, Mario Robles "Front Porch Blues Show" Old and new blues	The Designated Hitter "Drip the Night Fantastic" Electronic, jazz, soul	Oddy-Knocky "Slowest Man" Indie, rock
	10 p.m.	9 p.m.	
			Mr. Mick Mucus "The Chicken Years" Rock, punk, hardcore
		11 p.m.	
midnight	Tim Matranga "Kicksville 29BC" Pysch, soul, garage	DJ Rick "Art for Spastics" Rock, experimental, punk	Kid Courageous & Check McNugal "Miss Jackson If You Nasty" alt w/ Joel "Oil Spills & Microorganisms"

"There is no sound, no noise, no silence, even, without listening."

– Paul Hegarty

WEDNESDAY THURSDAY FRIDAY SATURDAY

Myk Blaauw! & Mja. K "All Things Fresh" Hip-hop	Count Darach "Twitch Proliferation" Rock, electronic, punk	Prof. Corrigan "You & Me, Baby" Funk, soul, jazz, hip-hop	Blasphemer & Scarecrow "Raise the Dead" Metal, grindcore
DJ Keewi "The Green Room" Hip-hop	Ben & Nick "Infinity Hour" Electronic, experimental	Arioch "Apocalypse" Metal, dark ambient	Dj Ellicit & Smashlee "Rogue Riders of the Night" Eclectic
Drag Queen of Hearts & Rollerskate Skinny "Skinny Dipping" Eclectic	Doni & Velvet "Brainwaves" International, electronic	DJ Scrivy "Funky Water" Funk, soul	
G3X "Guakamole" Latin American	DJ Liz "Home Away from Home" Eclectic	Wolf Tone "The Uncanny Valley" Eclectic	Big Dave "Buried Alive in the Blues" Blues, rock, jazz
Dr. Art Magaña & Phil Wister "Dr. Art's Psychnation"	"Bioneers"	"Making Contact" "Planetary Radio"	
DJ Meadow at Dusk "It's Getting Giddy in Here" Eclectic	Richard the K "The Offshore Broadcast" Garage rock	Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
"Democracy Now"	"Democracy Now"	"Democracy Now"	DJ Markuss & Curtis "The Prog Rock Palace" Progressive rock
Little Wing "Marly's Musical Musings" International	Foxfire "The Snake Charmer" Reggaeton	Rufus "Huggy Bear's Appendix Removal" Electronic, jazz, noise	
Dog Tones "Thee Funk Terminal" Hip-hop, electronic	Dr. Awkward "The Forbidden Temple" Rock, indie, folk	The Chocolate Factory "Supra-aural Sounds" Adult contemporary	Astrochimp "Rumble in the Cosmic Jungle" Electronic, disco, funk
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	
Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	Gil Medovoy "Crossing Continents" International
Springy "Time to Get Away" Electronic, dreampop	DJ Mucky "Bear Is Driving Car!" Experimental	Trotsky "Crimson Airwaves" Fun, metal, rock	Mr. Frankly "Mostly Rock" Rock alt w/ Jeffrey Fekete "Today's Aberations, Tomorrow's Fashion" Electronic, indie
Emilio & Charmin Ultra "Borftalk" Eclectic	Calamity Janie "Revenge of the Handlebar Mustache" Rock, punk	Deputy Boomer & DJ Lulu "Das Aural Extravaganza" International, jazz, rock, experimental	David D. Young "Upper Realm Shrieks: Music & Words" Rock, folk, spoken word
DJ Timmy "Crate Diggin'" Hip-hop	Ok! "The Nervous Breakdown" Experimental "Live in Studio A" Live bands	The Pirate & Blasphemer "Everybody Loves a Heshier" Metal, punk	"The Joe Frank Show" Crazy narratives

SUNDAY

Midnight – 2 a.m.

PUNK ROGE & RIOT

“Neonate (Fighting for the Future)”

—Punk, hardcore, oi

Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

2 – 4 a.m.

ED

“Cactus Corners”

—Eclectic, experimental, classical Classics (contemporary and early only), modern composition, American roots (old-time, deep folk, old R&B, Cajun/Zydeco). You name it and I've played it.

4 – 6 a.m.

ATLAS

“Techno for Audiophiles”

—Electronic

As underground as possible

6 – 8 a.m.

BOBBY H & DJ MR. T

“Songs of Praise Gospel Program”

—Gospel

Traditional and contemporary

8 – 10 a.m.

BERNARD & BEZ BENSON

“In Focus/Perspective”

—Religious talk show, music Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.

GARY B. GOODE

“The New Island Radio Café”

—Reggae, Latino, Hawai'ian, ska Latin music (salsa, cumbia, etc.), Hawai'ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African

Alternating w/

MINDY STEUER

“Cross Cultural Currents”

—International, reggae

Reggae and African music

1 – 3 p.m.

PAPA WHEELIE

“Radio Wadada”

—Reggae

A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.

JUSTIN DESMANGLES

“New Day Jazz”

—Jazz, interviews

Jazz music for lovers and the lonely.

5 – 7 p.m.

BRIAN ANG

“Farewell Transmission”

—Experimental, poetry

Opaque art thing

28 7 – 8 p.m.

POPE JOHN PAUL III

“The Holy See”

—Eclectic mung

Psychomafia, leveraged buyouts, chrome, jelly prisons, leather nuns, doubt, heaven's jewelry, spank dogs, hamilton bohannon's blue suede bruise, chantilly lace, big bopper, street justice

8 – 10 p.m.

JD ESQUIRE, BJ, MARIO ROBLES

“Front Porch Blues Show

—Blues, folk

10 p.m. – midnight

TIM MATRANGA

“Kicksville 29BC”

—Garage, soul, psych

Sets of choice raw soul and funk, '60s garage mayhem, psychosis and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.

DJ KRISTIAN

“Notorious”

—Eclectic

Audio tomfoolery

2 – 4 a.m.

LECH

“De O Favela”

—Eclectic, hip-hop, international Brazilian music, especially revolutionary/political music (mostly hip-hop, going off of the rap consciencia)

4 – 6 a.m.

DJ CORWIN

“Night of the Living”

—Eclectic

Strange music for strange people

6 – 8:30 a.m.

JORDAN MITCHELL

“Music for a Porch Life”

—Country, folk, blues

Dark bars, dusty roads, murder ballads and songs about trains.

8:30 – 9:30 a.m.

FRANCE

“It's About You”

—Public affairs

A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon

ZACKY DOODLE

“Everything Dandy”

—International, folk, rock, indie

Punk rock, indie, and everything dandy in between

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

ELISA ROCKET

“Analog Oatmeal”

—Folk pop and hip-hop

Music for enjoying summertime

2:30 – 4:30 p.m.

TANGOSAURUS REX

“Cornrows & Dreadlocks”

—Hip-hop, reggae

Mash up, mash down. Roots and beats all around

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

JANE DARK

“Jane Dark's Cultural Revolution”

—Public affairs

An hour-long voyage along the currents of culture, based around reviews of movies, books, music, and other art, all considered from the perspective of current politics.

6 – 8 p.m.

DJ END-STOP

“Interrobang”

—Indie pop, electronic, folk

A series of alternating question marks and exclamation points

NADAV

“Phoning It In”

—Indie rock, pop, interviews

Lo-Fi is the right fi. DJ talks on the phone, calls up all your favorite musicians for live over-the-phone performances and awkward conversation

8 – 10 p.m.

THE DESIGNATED HITTER

“Drip the Night Fantastic”

—Electronic, hip-hop, soul

Energetic tracks and refreshing rhythms to start your week right

10 p.m. – midnight

DJ RICK

“Art for Spastics”

—Punk, DIY, experimental

An historical look at cities that have shaped “weirdpunk” and “glue-wave,” such as Sacto, Columbus, Lund, Denton, Metz, Orlando and Mobile

TUESDAY

Midnight – 2 a.m.

DJ RIFFRAFF

“Global Underground”

—Electronic, jazz, hip-hop

The best in underground hip-hop and everything around it

2 – 4 a.m.

DJ REZ

“Da Bomb Shelter”

—Eclectic

4 – 6 a.m.

DJ SPLIFF & D-LOOD

“Alpha-Beats Soup: A-Z”

—Eclectic

Exploring the underlying beats of the sub-genres of electronic music and how it relates to hip-hop, funk, reggae and international music

6 – 8:30 a.m.

CHLOE & ZOE

“Jungle Chaos”

—Eclectic, indie, folk

8:30 – 9:30 a.m.

DR. KIRSTEN SANFORD & JUSTIN JACKSON

“This Week in Science”

—Public affairs

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon

SHIVA

“Eh?”

—Eclectic

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

R.GOV

“The Third Dimension”

—Electronic

Mind-crushing cosmic psychedelics emanating from the third dimension

Alternating w/

DJ PALINDROME

“Mind on Music:

—Indie, folk pop, eclectic

Taking playlist seriously. We allow those abstract, erratic, sublime and sometimes just plain daft tangents of thought to converge into precise sounds.

2:30 – 4:30 p.m.

ENCEPHALOUS

“Frizzltroniks & Plunderphonics”

—Eclectic, experimental

Absurdist radio for absurdist people

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

JONATHAN, ALON, JESSY

“VELOlution”

—Public affairs

Covers bicycling from all aspects. Why to bike, how to bike, what to wear, where to go, and, especially, how to have more fun doing it.

6 – 7 p.m.

“KIDS Radio Theatre”

—Radio plays

Original locally produced and classic audio plays

7 – 8 p.m.

MARVIN & CREW

“Aggie Talk”

—Sports talk show

8 – 9 p.m.

ODDY-KNOCKY

“Dark Continent”

—Experimental, garage, indie

A hot cup of coffee in your favorite thriftstore mug

9 – 11 p.m.

MR. MICK MUCUS

“The Chicken Years”

—Eclectic

Fun with sound

11 p.m. – midnight

KID COURAGEOUS & CHECK MCNUGAL

“Miss Jackson If You Nasty”

—Eclectic

My Name Ain't Baby

Alternating w/

JOEL

“Oil Spills & Microorganisms”

—International, electronic, folk

A subterranean sing-along

WEDNESDAY

Midnight – 2 a.m.

MYK BLAUUWI, MJA. K

“All Things Fresh”

—Hip-hop, R&B, soul

Flyer than the rest of 'em

2 – 4 a.m.

DJ Keewi

“The Green Room”

---Dub, Drum and Bass, Reggae, Hip-hop

Featuring conscious music from around the world.

4 – 6 a.m.

THE DRAG QUEEN OF HEARTS & ROLLERSKATE SKINNY

“Skinny Dipping”

—Eclectic

Get your feet wet with rock, folk, jazz, siren songs, indie pop, experimental, vaudeville, sing-alongs, musicals, polka, punk cabaret, theme songs, poetry, stories and some surprises.

6 – 8:30 a.m.

G3X

“Guakamole”

—Eclectic

Pachanga cosmica, conciliación galactical (Cosmic riot galactic conciliation) Latin American lullabies and Goa PsyTrance

8:30 – 9:30 a.m.

ART MAGAÑA

“Dr. Art's Psychnation”

—Public affairs

Many aspects of our life, times, culture and experiences are fundamentally impacted and driven by forces which can best be understood through the lens of the psychological perspective.

9:30 a.m. – noon

DJ MEADOW AT DUSK

“It's Getting Giddy in Here”

—Eclectic, indie, punk

A mixed treasure of interesting and exciting music, all with the common goal of provoking gid-

LAST NIGHT A DJ SAVED MY LIFE WITH A SONG!

diness.

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
LITTLE WING
“Marly’s Musical Musings”
—International, eclectic

2:30 – 4:30 p.m.
DOG TONES
“Thee Funk Terminal”
—Hip-hop, jazz, electronic
Bumpin’ beats to make your sub-woofer howl!

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
ANDY JONES
“Dr. Andy’s Poetry & Technology Hour”
—Public affairs
Talk about poetry and technology with frequent guests

6 – 8 p.m.
SPRINGY
“Time to Get Away”
—Downtempo, dreampop
Finding the ideal mixture of music to make you dream with your eyes open. Dreampop, minimal house and ambient...plus other ingredients as necessary.

8 – 10 p.m.
EMILIO & CHARMIN ULTRA
“Borftalk”
—Eclectic
Incomprehensible yelling sound!

10 p.m. – midnight
DJ TIMMY
“Crate Diggin”
—Hip-hop, trip-hop, turntablism

THURSDAY

Midnight – 2 a.m.
COUNT DARACH
“Twitch Proliferation Act of 2008”
—Electronic, rock, punk
Dial twiddling our way, uninvited, into the banquet of the arts. Label records, not bottles of toxic carcinogens.

2 – 4 a.m.
BEN LEVATON & NICK
“Infinity Hour”
—Electronic, experimental
Dance music for the comatose

4 – 6 a.m.
DONI & VELVET
“Brainwaves”
—International, electronic, folk, psytrance

6 – 8:30 a.m.
DJ LIZ
“Home Away from Home”
—Eclectic

8:30 – 9:30 a.m.
“Bioncers”
—Public affairs

9:30 – noon
Richard the K
“The Offshore Broadcast”
—Garage, punk, mod

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
FOX FIRE
“The Snake Charmer”
—Reggaeton
Every night in my dreams, I see you, I feel you, that is how I know you... go on. Far across the distance and spaces between us, you have come to show you... go on. Here, far, wherever you are. Puerto Rico forever!!!

2:30 – 4:30 p.m.
DR. AWKWARD
“The Forbidden Temple”
—Punk, rock, electronic
Using kerning to bring “u” and “i” closer together since 2006

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
DOUGLAS EVERETT
“Radio Parallax”
—Public affairs
Science, history, politics, current events, whatever we please

6 – 8 p.m.
DJ MUCKY
“Bear Is Driving Carl”
—Eclectic, experimental
Big American Party! Everyone Disco Dancing!

8 – 10 p.m.
CALAMITY JANIE
“The Revenge of the Handlebar Mustache”
—Rock’n’roll, punk, weird
Join me, all ye outlaws, for the routin’ tootiest, straight-shoot-

inest good time in this here Wild West!

10 – 11 p.m.
OKI
“The Nervous Breakdown”
—Experimental gender
This is your life, this is your life: bunches of dogs playing with synthesizers and plastic clock hand

11 p.m. – midnight
“Live in Studio A”
—Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight – 2 a.m.
PROF. CORRIGAN
“You & Me, Baby”
—Funk, soul, jazz, hip-hop
Music for you and your honey(s)

2 – 4 a.m.
ARIOCH
“Apocalypse”
—Metal

4 – 6 a.m.
DJ SCRIVY
“Funky Water”
—Funk, soul
Exploring funk and soul from the beginning to the everlasting end

6 – 8:30 a.m.
WOLF TONE
“The Uncanny Valley”
—Eclectic
Jesus, Ray, we got the chessboard out but you’re playin’ Whac-a-Mole

8:30 – 9:30 a.m.
“Making Contact”
“Planetary Radio”
—Public affairs

9:30 a.m. – noon
MR. GLASS
“Good Good”
—Hip-hop, electronic, jazz
Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
RUFUS
“Huggy Bear’s Appendix Re-

moval”
—Electronic, jazz, noise, experimental
Music for the Inflamed

2:30 – 4:30 p.m.
SIMI
“Supra-aural Sounds”
—Adult contemporary
Ripe. Smooth. Unveiled.

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
RON GLICK & RICHARD ESTES
“Speaking in Tongues”
—Public affairs
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
TROTSKY
“The Crimson Airwaves”
—Fun, metal, hardcore, rock
Plenty of Proletarian power violence, pop punk, thrash, crust, grind and hardcore

8 – 10 p.m.
DEPUTY BOOMER & DJ LULU
“Das Aural Extravaganza”
—International, eclectic
A big ol’ hodge podge of songs

10 p.m. – midnight
PIRATE & BLASPHEMER
“Everybody Loves a Hesh”
—Metal, punk, hardcore
Metal, tickets, metalcore, hardcore, fear, self-loathing and metal

SATURDAY

Midnight – 3 a.m.
BLASPHEMER & SCARECROW
“Raise the Dead”
—Metal, grindcore
Black metal, death metal, grindcore and ambient horror

3 – 6 a.m.
DJ ELLICIT & SMASHLEE
“Rogue Riders of the Night”
—Eclectic
Eclectic with each show loosely centered in a specific genre/the-me, similar to a concept album

6 – 9 a.m.
BIG DAVE
“Buried Alive in the Blues”
—Blues, rock, folk, jazz
New and old, national and international

9 a.m. – noon
BILL WAGMAN
Alternating w/
ROBYNE FAWX
“The Saturday Morning Folk Show”
—Folk

Noon – 2 p.m.
MARKUSS & CURTIS
“The Prog Rock Palace”
—Progressive rock, jazz
Progressive rock and jazz from the 60s to the present, from all over the world

2 – 4 p.m.
ASTROCHIMP
“A Rumble in the Cosmic Jungle”
—Electronic, house, disco, funk
Aural comets of the decades

4 – 7 p.m.
GIL MEDOVOY
“Crossing Continents”
—International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
“Mostly Rock”
—Eclectic
Alternating w/
JEFFREY FEKETE
“Today’s Aberration Tomorrow’s Fashion”
—Eclectic
A multi-genre excursion through the newest arrivals to our library

9 – 11 p.m.
DAVID D. YOUNG
“Upper Realm Shrieks: Music & Words”
—Eclectic
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

11 p.m. – midnight
JOE FRANK
“The Joe Frank Show”
—Crazy narratives, sound col-lages

Who Wrote the Book of Love?

an interview with Mary Roach

by Douglas Everett

Mary Roach's books have included the bestsellers *Stiff: The Curious Lives of Human Cadavers* and also *Spook: Science Tackles the Afterlife*. Her latest bestseller is *Bonk: The Curious Coupling of Science and Sex*. Mary's book tour brought her to Davis earlier this year where "Radio Parallax" caught up with her.

I chuckled when I heard your title. When I was in South Africa once I noticed that "bonk" was used in the papers in lieu of "sex." An innovative word choice.

Thanks. I get a number of people who send e-mails saying, "You misspelled your title. It's 'boink.'" I actually hand out little peel-and-stick letter "i"s. People can stick them on the cover if they feel it must be "boink."

Scientific studies of sex had an indirect start. You chronicled early studies of copulation in rats, raccoons and porcupines!

I loved that study. In the early days, nobody was brave enough to bring humans into the lab. Nobody had the nerve. In the mean time they thought, let's see what we can learn from animals. Kinsey went on the road with a movie camera filming animals. You know how porcupines do it? I assumed they go belly-to-belly because of the spines, but the female flips her tail up over the spines so the male can rest on her tail, thereby not getting poked in the belly.

As recently as the 1960s, physiology texts skipped sex. One can see why when you mentioned the case of Vern Bolo. He landed on the FBI's list of dangerous Americans. His subversive activities? Publishing early papers on prostitution and working to decriminalize oral sex. And this was the '70s!



schol-
to decrimi-

The first person to publish a paper on venereal disease in gynecological publications was booed off the stage. Any time you'd do a project in the area of sex, if you just try to describe it to someone as "We have some women coming in and they'll be observing pornography ... and we'll be wiring them up to machines." It sounds funky. When you understand why it's being done and what the goal of the research is (and the fact that there's no other way to do it) you begin to see that it's just a job.

I was surprised to learn that Alfred Kinsey was not merely the questionnaire-type of researcher I thought he was.

People associate him with surveys. While that's his best known work, he also got interested in the physiology. In the late '40s he did not feel he could have a laboratory on campus to study physiology. He did it up in his attic, sort of in secret. Of course that made it look even worse! And yes, he was up there taking notes and filming.

William Masters and Virginia Johnson published their studies of human sexuality in the 1970s. You pointed out in *Bonk* they pre-selected women who were not average.

Masters and Johnson wanted to study human sexual response: the different phases of arousal and orgasm. With that goal you need people who are comfortable in a lab setting, not your average person. They really didn't have much choice. If you're studying physiology, what happens in the body is the same process whether you are somebody who feels comfortable having sex in front of people or are more private. I don't think it really affected the nature of their data, but had they been looking at the emotional or cultural side of things, yes, they did have a skewed subject population.

***Bonk* is full of provocative studies. One that caught my attention was a 2002 study at SUNY-Albany by psychologists who noted that female college students who had sex without condoms seemed less depressed, which suggested to them that semen might have antidepressant properties. Nice try.**

Nice try indeed. I sent an e-mail to that guy asking, "How was your paper received when published?" He replied, "With great skepticism and scorn." [laughs]

Reminds me of a colleague in med school, used to tell fe-

male classmates he suffered from “DSB.” “DSB?” they’d ask. “Yes,” he’d deadpan, “Deadly Sperm Buildup.”

[laughs] Help me please!

You asked a professor whether the female orgasm might be useful to aid sperm transport. He said, “I think by now you know how science is. You think you know a lot until you start to ask some really basic questions and you realize you know nothing. I know a lot about artificial insemination, but I have no idea about the answer to your very simple question.” That was profound.

I appreciated him for saying it. People assume that we know how to have sex, so that means we know everything. We don’t! There is so much that we don’t know. It is a complicated act involving the autonomic nervous system, emotions and reproductive organs. Also, particularly with women, there is a disconnect between the body and the mind. There is a whole lab at the University of Texas, Austin where they are trying to tease apart all the subtleties of female sexual desire and arousal. The more you study it, sometimes, it seems like the less you know.

There have been recent headlines on the female orgasm. Some scientists say they think it increases fertility. You examined this in swine breeding.

In Denmark, they are convinced of this. There are animal data suggesting such is the case: Contractions of orgasm in a sow can serve to deliver semen in to the egg. Some argue that the sperm needs time to capacitate — the cells are not useful for a few minutes. So they argue that it doesn’t make sense [female orgasm aiding fertilization]. Here again is a reason why we need to study it.

One aspect of *Bonk* that is quite admirable is that you and your husband took part in some of the research you were chronicling. We salute your volunteerism.

Thank you. I feel I’ve made a little piece of history. Ed and I were the first couple to be scanned in 4-D, meaning three dimensional plus moving over time, having sex. Just the relative parts, not a full-body scan. It was ultrasound — and probably the most awkward 15 minutes of my life.

I also want to compliment you for discussing ED. I’ve worked with erectile dysfunction and I was shuddering as I read the book, to recall that, until not long ago, impotence was treated as a psychological problem. Insult to injury.

It’s true. It was not really until Viagra that people found that there are substances that could produce robust erections. ED became something that could be treated physically, not necessarily get on a psychiatrist’s couch for. On the other hand, there are cases where all the equipment is working fine and there is a psychogenic component. That suggests somebody should perhaps

get therapy. By the way, for hundreds of years it was believed that masturbation caused impotence. What a pickle to be in! You can’t even go to your doctor for help because they’ll say, “You know what is causing this.”

You cite a doctor a century ago who advised men to avoid touching their genitals, to the point of allowing urine to drip down their pants rather than risk giving the penis a shake after voiding. Stern advice.

Very stern. Around that time men were advised not to see musicals. They could be too arousing and encourage masturbation or, God forbid, a nocturnal emission.

Thank God for Carol Channing’s benefit that thinking didn’t persist!

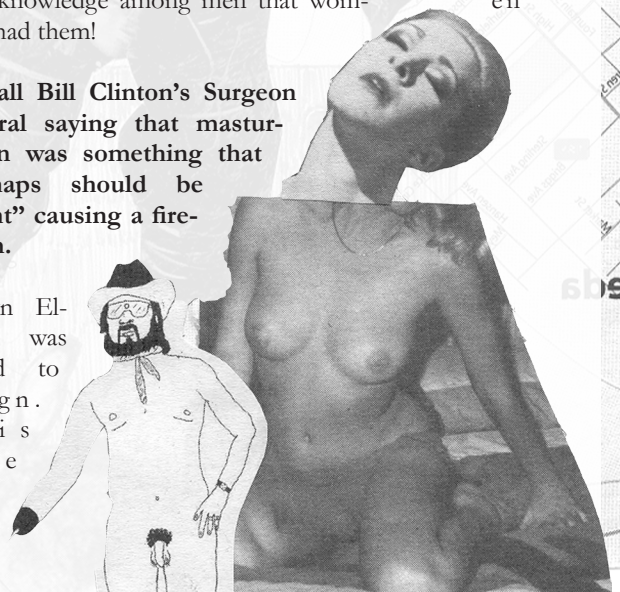
They had devices men would put on their penises before sleep to keep them from having nocturnal emissions. They thought that was causing impotence!

I gather that females were not so sternly lectured about masturbation. Why not?

Most men assumed women weren’t having them. In the era we’re talking about, orgasm wasn’t really under consideration. A general vague condition was labeled “hysteria” in women. Doctors would treat this, essentially by sexually stimulating women to orgasm, but they didn’t realize — this was the amazing thing to me — what they were doing to the women. They knew that these women seemed relaxed afterward, and they kept coming back for more treatments. But the doctors didn’t have in their head, “I’m causing an orgasm.” The whole idea of female orgasm itself didn’t really gain currency until Kinsey came along and put statistics out. He presented women as sexual beings with sexual desires and feelings and multiple orgasms. Until these things came out in Kinsey’s work, it was not common knowledge among men that women even had them!

I recall Bill Clinton’s Surgeon General saying that masturbation was something that “perhaps should be taught” causing a firestorm.

Jocelyn Elders was forced to resign. This came up



when I interviewed a sex researcher about a device that helps women achieve orgasm. It is a very expensive sex toy, really. I asked, "Why don't you just teach women to masturbate instead of spending \$400 on a device that does the same thing?" She said that if she were to even try to do a study on the health benefits of masturbation, imagine what would happen. She brought up Jocelyn Elders with this wonderful line: "Mary, masturbation is a very touchy subject."

You went to a factory that produced vibrators. Talk about that.

This was related to the device I was talking about. It was marketed as a medical device. I thought, let's see what the people who make sex toys have to say. Some have an R&D department. I went to a company called Topco in Chatsworth, Calif. Their R&D department is really sort of a table in the back — not what I was envisioning. They do, however, have encyclopedic knowledge of what feels good and what does what best. It was entertaining seeing the women there. A lot of Latino women from the valley work in the factory. Most are Catholic. I asked, "What do you tell your parents you do for a living?" One said, "That I work in plastics."

You talk about differences between the sexes and had a great quote about the sexual response of females.

"As predictable as the weather," I think it was. *[laughs]*

Your book is filled with stats, as in, "A human male's average thrusting time in sex is 2-5 minutes or 100-500 thrusts." This is data only research can reveal.

True, but I hate those figures in a way. That is only the period of time where the man is inside the woman. It ignores all of the foreplay that might have gone on, whether it was erotic massage or something oral or whatever. It's just the final act. Such stats can make sex sound so mechanical and short-lived.

You found in Southern California a police force sponsoring a class in bondage safety.

I think it's offered through one of those sex toy stores. Apparently, there were enough calls that the police were getting annoyed. They asked, "Will you do something about this? Do a class and tell people how not to get hurt." So they, in fact, do offer a class, supported by the police department!

In all your research, what was your most pleasant surprise?

I was surprised about every other page. I was learning things like: women have nocturnal erections. You'd think I'd know this. Women have little tiny clitoral nocturnal erections. That was news. I also didn't know that another part of the body with erectile tissue is the nose. When you have a cold, you have

an erection in your nose. I love that! Some ask, "What about nipples? They can get erect." It's a different mechanism. Those are little muscles that contract, not erectile tissue. So there you go: the penis and the nose — there is a link. Not the one people think, though.

A side effect of Viagra-type drugs is nasal congestion. I guess now we know why.

For me, the show-stopper was your description of British researcher Giles Brindley. At a 1983 urology convention, he delivered a lecture on papaverine after he'd found it can induce erections if injected directly. Brindley gave a slide show of his own organ after various dosages, then revealed that he had just injected himself. Walk us through what happened next.

I love this story! It sums up the challenges researchers face. Here is a guy excited about the fact that he's found a substance that dependably gives an erection. He wants to share it with other urologists. He's up on stage and not only does he show slides and let them know he used it, he then pulls his pants tight so people can witness that he has an erection.

He thinks, that's not good enough, so he pulls down his pants — and this is in front of not only the urologists, but their wives who are all dressed up to go to a cocktail party. He proceeds to walk to the edge of the stage and says to the audience, "I would like to give some of you the opportunity to confirm the degree of tumescence." Brindley then walks down the steps towards the people in the audience. Women in the front row throw up their arms and scream "What are you doing?" [causing him to terminate the demonstration]

One might ask: what *were* you thinking, Doctor? On the other hand, he wanted to share the exciting results of his research. That, to me, sums up sexology.

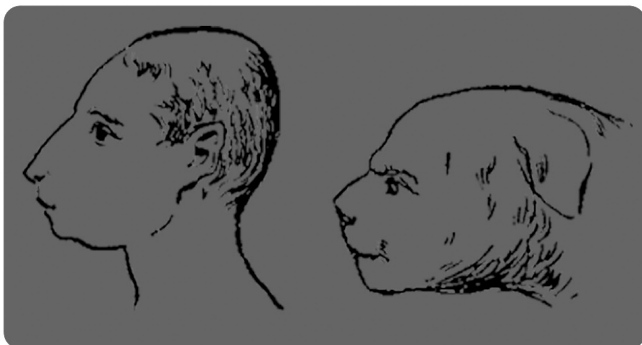
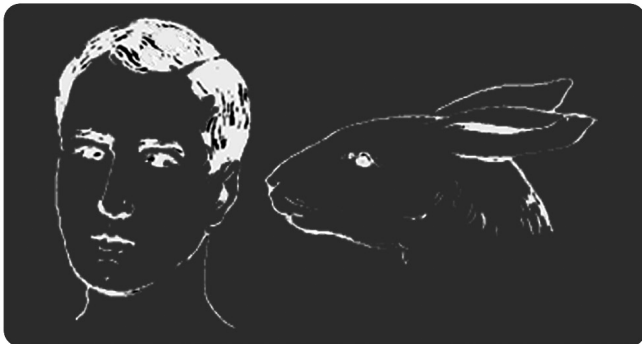
It's a story I that cannot be improved upon. Mary, thanks for speaking with us.

Thank you for having me.

Doug hosts "Radio Parallax" every Thursday evening from 5 to 6 p.m.



KDVS



REFLECTIONS OF ENSLAVED

Upon Enslaved's recent return to California, I had a chance to follow them around the state for four shows and conduct interviews with Ivar Bjornson and Grutle Kjellson. What follows is the story....

5/13/09 — Senator Theater, Chicago

Tales from the Road, Part I

Although there wasn't a big crowd for the show, maybe 200+, it was a fun atmosphere. Enslaved played a great set, but it was only 45 minutes. The crowd, for the most part, was unaware of who Enslaved was, judging from reactions and talking to people. By the end of their set, I'm sure a lot were converted.

Got to interview Ivar before the show. He was really cool as always. Talked about the new album, *Vertebrae*, as well as the upcoming Hole in the Sky Festival (Bergen, Norway, Aug. 26 to 29 holeinthesky.no).

How's tour going so far?

Really good. Do you have an opener or device? [*Blasphemer cracks open drink for Enslaved*] Thanks, man.

This is what I went to college for.

It's going really well. We've been hoping to do this tour with Opeth for a long time because both bands are both kind of outside their normalcy, with Opeth from death metal and us from the black metal, and it's gone really well. They're pulling really big crowds — they're soft-spoken guys, you know, and you wouldn't notice that they were — but they're pulling bigger crowds than Dimmu Borgir and all those guys. It's

just amazing to see how the Opeth fans are reacting to our sets.

And how are you enjoying being back in the States again?

Really a lot. I think U.S. and Canada are on our top list of countries. I don't know why, we just really like it over here. Of course, a lot of European bands get stuck in the whole politics or whatever but that's some guys in Washington D.C. For us, the whole experience going around on the American continent is just great. You can see so many different cities, different fans, go see breweries, whatever. There's just a lot of things to do here. We really like it.

With such a long absence prior to '07, obviously it's been a really concentrated effort to come back and come back.

Absolutely. Now, we keep on doing it. It's pretty easy, would you say, like, the market forces are pretty easy in the music scene: You do a round and nobody turns up. You do smaller shows and nobody turns up there either. You quit touring. If a lot of people show up, you do a bigger venue and that's the way it's regulating itself. And as well as people want to see the band, we're gonna keep on going around and we enjoy doing it.

Have you ever played "793 (Slaget Om Lindisfarne)" live?

Yeah, we have. We went on the '97 tour with ABSU in Europe, Vikings & Tyrants tour. And the obvious problem with that one was that once we played that, the set was halfway over. [*laughter*] And some of the songs, to be honest, from *Hordanes Land* we've done — what do you

call it — the songs are being a little bit compressed, right? So the really long pieces, we've been cutting some corners to fit it in with, but "793"? I'm not sure I could do that. Now on this tour we see Opeth doing two-hour shows and we're thinking, "Maybe we could do a longer one, too."

How's it been working out with Indie Recordings and Nuclear Blast?

Really well. They're two very different labels, but they seem to be very right for each of their territories. I've seen a lot of European labels trying to work out of Europe towards the States and that simply doesn't work. It's a different voltage here and it's a different kind of business, and the music business is so much older in the U.S. than in Europe that a lot of the labels I think try to go simply too fast sometimes and too big to oversee from Europe, so you need to have an American base company doing that for you, and Nuclear Blast is perfect like that. They know the business over here and, at the same time, they're really passionate. We talked with them years and years ago, and they would come to the shows and we'd always end up getting drunk and Gerrado, the boss, would go, "I wish you guys were on my label," and now we're here! And it's the same with Indie. We really admire and respect the way they run the labels and they really like the band, so it's perfect.

Of course, the new album, *Vertebrae*, is amazing. The reception's been really well in Europe.

Yeah, it's been crazy. For us, I think, the highlight must have been Album of the Year in Terrorizer. That was a

BY THE BLASPHEMER

really big thing for us.

Where did you guys record it?

We recorded it in a couple different studios. We did the drums in one studio that's really famous for good drums and acoustics in Oslo. Then we did the guitars in this studio that's recorded a lot, of the Norwegian rock classics, and they have all these old amps and guitars you can use. And then we did the vocals and keyboards in our own studios back in Bergen, then mixed it in a fifth one with Joe Barresi coming into Norway to do that. We've never done that before; normally we record and mix and do everything in the same studio. But this time we didn't find one studio that had all the specifications, so we thought, "Why not try doing it around a bit?" but to be honest, I prefer the old way of doing most of the things in one studio.

The production's amazing. It's one of my favorite headphone albums because you can hear everything.

That's Joe Barresi for you. That guy — just the memory capabilities with that guy is just incredible. He would go through a song and just have a hundred details that he would make small adjustments to.

How long did it take to write the album?

It took around a year, basically, from the first notes until the finished product.

How much has it helped having a stable line-up — that you've had the same guys for multiple albums?

Absolutely. It's given the whole

band and me as a composer a really big confidence, and I can write stuff now that I'm not sure if I'm able to play it at the time of writing it. I can have an idea and do something along those lines and go to the guys and you know, "I want to do this," and everybody will be rehearsing on their own, and we'll meet up again a few weeks later and we'll actually do it.

Is there a lot of like, you have a riff, you bring everybody in, you know, "Check this out," and then everybody else kind of works around it?

Yeah, exactly. It's a bit of a ritual that we get together for, when we're having a rehearsal period or whatever, because drummer Cato, he's living up north in the woods, running around fishing and shouting at the animals. So he'll fly down and hang with us for a couple of weeks and, sometimes during that period, we'll have a night, and we'll make some food and drink beer and then I'll put on the new stuff and we'll talk through that and work a little bit with it. And then everybody will split up again to their places and just continue work on their own.

Is there a concept behind *Vertebrae*?

Yeah. It's a lot looser, like *Ruin* and *Isa* was pretty concrete, specific runes and all that. And *Vertebrae*, we were more looking for something to sum up the feeling, overall feeling. And me and Grutle were talking about that and we wanted something to represent the solid in an ever-changing environment and the value of being able to stand on your own. And we just kept looking around for that for some months and finally I just found it, by chance,

the word *vertebrae*, called him up and we agreed, "I think we might have it." Then we went back, having that concept, and developed the lyrics further from that.

Obviously the cover art's awesome.

Yeah, I think so too. [*both look at Blasphemer's tattoo of the album art*]

Did you just say, "Do what you want," or did you give him specifics on it?

We worked pretty — like an old-school process. We went to his studios with the lyrics and our ideas for the concepts, talk about it, and while we're talking he's making sketches and he's showing us and it's pretty simple. It's like, "Nah, nah. Now you're onto something," and then he keeps going. This time he took like two-and-a-half, three hours. He makes the rough sketch and then we go back and after two, three weeks he'll have the whole painting done.

The blend of the vocals on this album, I think it's perfect. It's like a perfect balance. Was that a conscious effort or is that just how it went?

It's how it went with Grutle and Herbrand after all the music was done. We had all the lyrics ready and they sort of worked in Herbrand's studio for a couple of months. My prediction was the other way around; I thought that the music, going such a melodic direction, that Grutle would try and somehow compensate that with more of the harsh vocals, so I was a bit surprised when I heard how it came out, but it was really the best way it could come out. They just picked the best solution for ev-

Continued on next page



ery single part.

I've read some stuff where people complain about the keyboards and the clean vocals and I'm like, "Well, they've been doing that for, well, forever, so why is it a problem now all of a sudden?"

I don't know. Also we're using all those organic keyboards. It's basically the same. I could get it if we were using big orchestral samples, I could sort of get that. I prefer our style of keyboarding. It's more inclusive, in a way. It's not like a bunch of instrumentalists and some guy with a sampler.

It's more a part of the music than just over the top.
36 Then obviously there's

progressive, old progressive band influences: King Crimson, Pink Floyd. I could throw out a million names. How much of that have you guys been wanting to do for a long time?

I guess we've always wanted to include that element 'cause it's been important for us as music listeners forever, but it's more about finding a natural way to do it, because there's such a long way from liking something and being able to reproduce it as a musician. And that's when you really fall flat on your face, is when you really want to reproduce your biggest heroes. So for us it's been the opposite. I've really been listening so much to Big Foot that I can really hear it immediately when somebody's trying to including our-

selves. But this time around, especially Ground the middle section with the vocals and Ice Dale's lead, it just sounded good, you know? And of course you can hear where it was inspired by, but it's good enough to be out there, I think. It's not a mockery or anything. It's just a good tribute.

Can you tell us a little bit about the history of the Hole in the Sky Festival, how it started and how it's been 10 years now?

Yeah. In '99 our good friend Grim, Erik Brodreskift, who was playing drums with Borknagar at the time — he used to play with Immortal and Gorgoroth before that — he passed away. Very tragic death and his family was in a very unfortu-



nate financial situation, so a lot of us guys who had played with him in bands decided to get together and put on a show and have the entrance money go to cover his funeral. Immortal actually were playing a show later that night somewhere in Holland, so they opened the festival at 5 p.m., which was kind of cool. And it was just supposed to be a one-off. We got enough money, we gave it to the family and everyone was happy. I was doing production, so I was the musician, and we had this guy who was a writer, he was doing the bookings, and a female friend who was doing the press and all that.

All these people started calling, especially from parties later in the year and they were like, "Yeah, this has to happen every year," "We want a fes-

tival," and I'm like, "Augh, we don't have the time and the money and all that." So we put up a new one just to prove to them it couldn't survive and there was twice the number of people the next year and twice the phone calls, like, "This has to be a festival."

All of a sudden I was stuck there with this festival and it's just been growing. Now we have four days and all these great bands. It's a killer thing. This year, the cool thing is the original Gorgoroth are headlining, the last band on Saturday and they're dedicating their whole set to Grim, so after 10 years we've made a full cycle. They're playing just songs where he was recording.

Nice. And can you tell us about

the venues, The Garage and the U.S.F.?

The Garage is like the hangout, the official hangout, in Bergen. It's a 350 venue in a basement, and the equal amount of people that can fit in upstairs and everybody hangs out. A lot of people come on Wednesday without tickets for Wednesday and Thursday and just hang out upstairs. The main venue, U.S.F., which is United Sardine Factory, what it used to be — it's very cool. It's by the fjord and, yeah, it's a great venue.

What kinds of things can I do in Bergen during the day before the shows start?

Thursday, Friday, Saturday, there's a quiz at The Garage during
Continued on next page

the daytime. It's pretty cool, like a metal quiz — questions about everything from Bathory, Possessed, heavy metal, whatever, which is cool because you have these metal people from all over the world competing in the quiz, and every time you have a Bathory question, people go nuts because everybody knows about that.

Then you have the aquarium; Bergen is pretty famous for that. There's all kinds of weird fishes and penguins, and now they've got a bunch of pretty big crocodiles there, too. And you have the mountains — you can take the funicular, see Fantoft and all that stuff.

What's the best Norwegian beer?

Hamsa, definitely. That's the Bergen beer. It's unbeatable.

And what are the women in Bergen like?

They're great. They're pretty — what do you call it? They're pretty independent. But the upside is, if they want something, they'll just take it, so you don't have to beat around the bush too much. And if you offend them, you get the fist in your face. It's pretty easy.

5/14/09 San Francisco — The Grand Ballroom Tales from the Road, Part II

I have to admit I wasn't exactly stoked about the venue for the SF show. I am on record as not being a fan of the Grand Ballroom, mainly because of the poor sound quality and \$7+ beer :(

At the show there were plenty of fans for Enslaved, but still outnumbered by Opeth fans. Once inside the venue I found out I would be able to stay in the photo pit for their entire set! The show was one of the best Enslaved sets I have ever seen!

The sound was excellent and
38 the energy from the band was

great. The crowd reaction was great, too. I was having so much fun and headbanging, I almost forgot to take pictures!

5/14/09 Pomona — The Glasshouse Tales from the Road, Part III

When arriving at the venue at a little after 5 there was already a long line of kids. It was refreshing to see a bunch of the crusty Black Metal crew there for Enslaved. Ran into Ivar right when getting out of the car, asked him how the venue looked and he said it was an "intimate" place. The Glasshouse is just a square room with the stage in the corner, and a bunch of white tape on the floor telling you where you can and can't stand. No photo pit for this show — it was sold out three days prior.

The show was great. The sound for Enslaved's first song kinda sucked, but they quickly figured it out. The best was how loud the kick drums were! The energy in the crowd was very high, which sparked Enslaved up and they played with high energy. It rivaled the SF show. It quickly became a sweat box and after Enslaved I was pretty much at the bar and outside, with all the crusty Black Metal kids.

It was fun talking to the guys about life in general and just hanging out, of course the fan inside of me was about to crap his pants. Got to interview Grutle Kjellson, which was epic considering he doesn't do many one-on-one interviews. He was really cool, and the greatest was the ice cream truck in the background getting mobbed by a bunch of Heshers.

How are you enjoying being back in the States again?

It's very good. We already had pretty good fan base here and this time we have a great opportunity to finally extend that a lot, playing in front of a lot of people. A lot of the Opeth

fans had never seen us before, not even heard us before, so that's a great opportunity. I think we've done well so far and we've gotten a lot more fans, which is why we are during support tours, obviously. So yeah, we are really, really satisfied.

I had a chance to talk to Frost recently and the one thing that resonated was he was talking about the energy of the scene in Norway back in the day and how great it was, how all these bands including Enslaved were creating something new. Do you still feel that energy now?

Yeah, absolutely. Those bands that started back then, the early bands, most of them still exist today and basically it was those bands that survived, so when we started, there was no copycats. There was not a band that sounded like another band. There were less than 10 bands back then. So every band was kind of unique, and I think we have kind of preserved that, all those bands, so I would say it's the same urge to make great music, it's still there. Yeah.

Coming from the extreme metal — the black metal — background, have your views on things changed or mellowed out as you've gotten older?

I guess it has changed, not consciously, but I've always been open-minded to music. I was listening to lots of shit back then, too, but I picked up some inspiration over the years and been introduced to different types of bands, different kinds of music styles, so I listen to an even wider spectrum of music now than I used to.

It's always annoying to hear guys saying, "I only listen to metal." I'm like, "C'mon." There's so much out there.

Where does metal come from? Metal does not come from metal.

What are your thoughts on this

new explosion of Viking and pagan bands? *[laughter]*

Well, it's not my cup of tea. It's a little too polka, a little too jolly, a little too Euro-vision for me, really. I mean, we've always been more comfortable while making the music and add some more subtle lyrical concepts than just raping nuns and drinking meade and fighting with long swords. It's not about that, you know? So what can I say? As long as they're happy.

During the early days, like with Frost, did you guys realize the magnitude of what you'd done at the time or has it taken years to look back and say, "Holy shit."

It would be kind of strange if you think that way when you're making an album.

Yeah, that's true! *[laughter]*

That would be kind of pompous! We just go with the flow. We've always done that. You can't control such things anyway. After all, it's up to the fans, it's up to the ones who buy the records and book the tours. We didn't have that much thoughts on that back then. I still like those albums. We don't want to go back and do things all over again, we have never done that, but I'm still proud of all the albums we've done, most of them, actually, yeah.

What's your favorite country to tour?

I will say — it's a little unfair to say — Canada. But that's a little unfair because we only play usually two, or maybe three shows in Canada and we play 20 or 30 in the States and eight, nine in Germany, and many of those shows are great. But all the Canadian shows are always amazing, so I would say Canada.

Which country has the hottest women?

Hottest women?!

Besides Norway.

Besides Norway. Uh, Sweden? *[laughter]*

And when — obviously you're always on tour — do you guys ever have a chance to go see bands?

Rarely. Very rarely. We only have a couple days off and we're driving in this huge bus, and the driver needs to rest. There's all these rules, so basically when we have a day off it's just in a parking lot outside a Wal-Mart or outside a Burger King or whatever, so there's not that much time to check out anything at all. That sucks a little bit, but you also need to rest, yeah? So it might be a wise move after all.

When so many bands try a new direction, they either fail or the fans don't follow them. How come it's worked out so well for Enslaved?

I think a lot of bands are trying too much. They're trying too hard to make something original, and they have all these frames they're working in and they're afraid to step out of these frames. They're afraid of listening to themselves and doing whatever they want. I think that's the reason we've never given a fuck about that. — always did whatever we wanted. We have no boundaries within the music or anything at all, so I guess that's the reason we give the big finger to those who are like, "Oh, you should go back to playing the Frost way." Well, we have already done that. How entertaining is that? We do this mainly to entertain ourselves, so we try to make the best possible music. It's like trying to make your own favorite music. That's always been the main philosophy.

5/16/09 Hollywood — The Avalon Tales from the Road, Part IV

The Avalon was a cool venue, had

changed a lot since my last visit. They even had bathroom attendants! Which I still think is weird. There were quite a few crusty Black Metal kids at this show, and a lot of people there to see Enslaved. When entering the venue I was hit again by high beer prices, and eventually drank them out of Newcastle :p

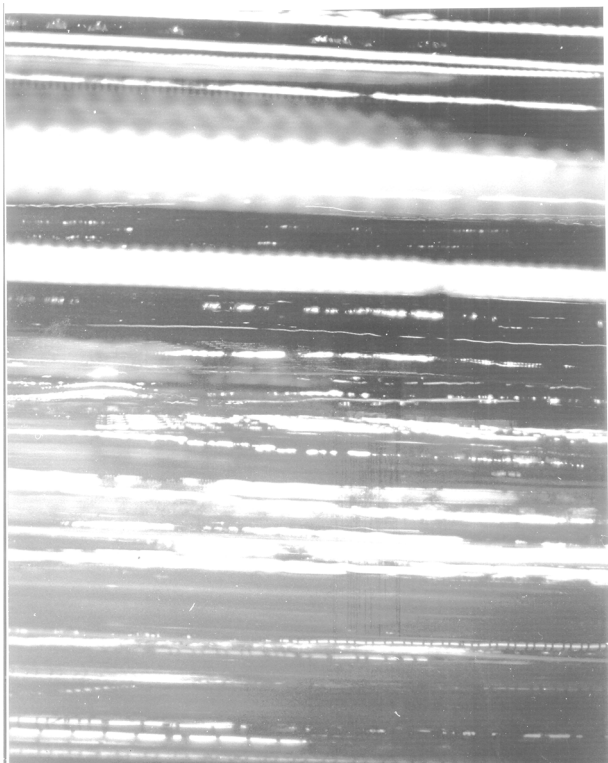
The crowd was ready for Enslaved when they came out. It was a huge response! They played the best set of the California shows! They crowd definitely wanted more than the 45 minutes they got. It was funny when they were telling me to be careful in the photo pit, and not to take offense if they got rough. I had to laugh, as I was bigger than any of the bouncers, and told them to let me know if they needed help :p

The depression set in as they played "Isa," the last song of the set, when I realized it was all coming to an end. Spent most of Opeth set outside and at the bar. While outside smoking I turned to my left and Gene Hogland was standing next to me. He was all bummed out because he had missed Enslaved! Talked to him a little bit, he didn't even know what shows he was playing, ha ha.

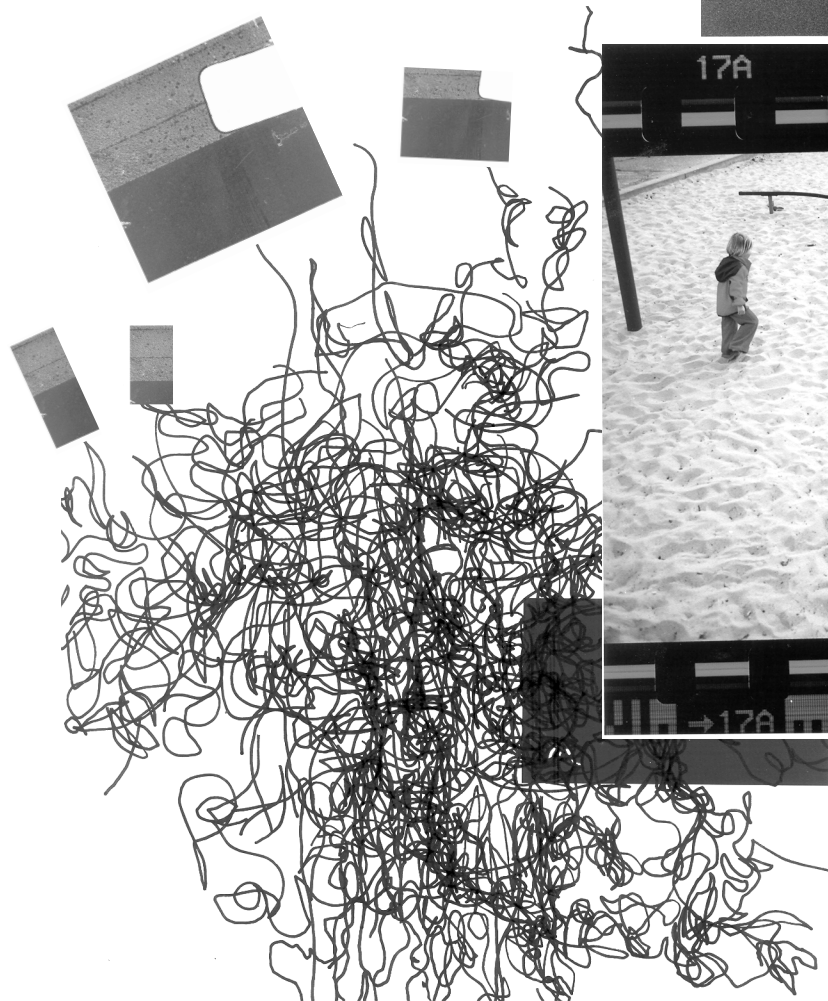
Ran into Ivar, Grulte and Arve at the bar and then hung out outside for a little while. When saying my goodbyes and thank yous outside the bus, a few fans thought I was in the band, ha ha. Ivar invited me to the Rainbow Room, but by that time I was wasted, burnt and on my way to bed. It was an adventure stumbling down Hollywood Blvd. back to the motel.

So ended my time with Enslaved. It was a great four days and hope to do it again when they return on a headlining tour. Special thanks to Loana and Charles at Nuclear Blast, and Tonje the tour manager for everything!

The Blasphemer co-hosts "Raise the Dead" every Saturday morning from midnight to 2 a.m.

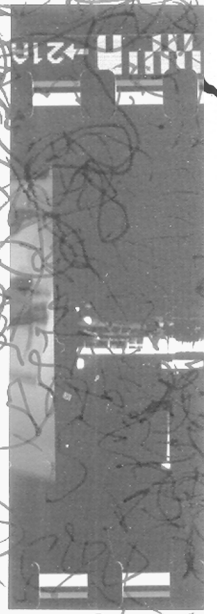
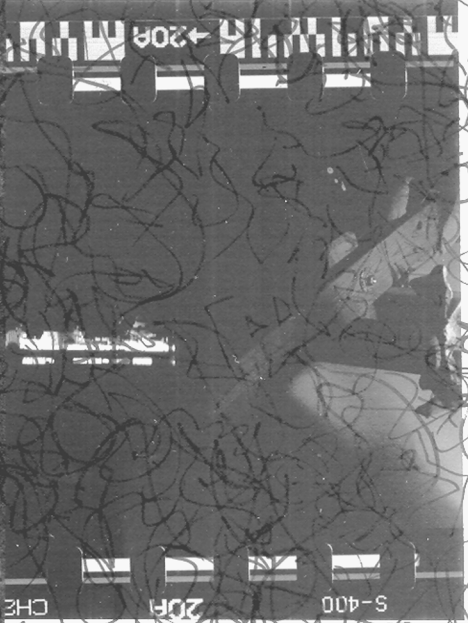


TIME
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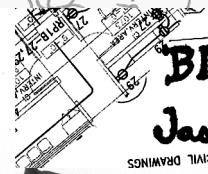


person-less people. person-less people.

pathological



Absence



BIOKIPS

Jason Dunne

CIVIL DRAWINGS

Most Anticipated Local Hip-Hop Releases of the Summer

Nothing goes better with the summer months than good music-blasting so deafening (unless it's hip-hop, in which case even remotely loud) that the city of Davis shuts your barbecue down. For those of you who are chancing a run-in with Johnny Law and want to support Boondocks* hip-hop, here are the five releases you need to check out.

5. Chase Moore - *Moore to Chase*

Chase Moore is a beast. Go ahead, Google him. When he's not embarrassing other rappers on the battle scene with his wit & charisma, he's putting in work with LMNH Records working on his debut album, *Moore to Chase*. A dual threat, rhyming and producing beats, Chase is set to do what many battle rappers haven't been able to: drop a dope album.

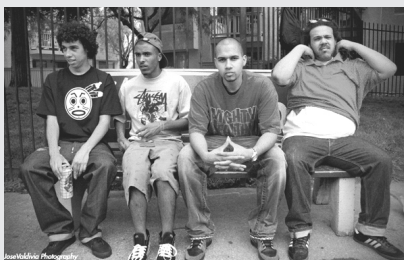
myspace.com/chase-moore



4. State Cap & DBL - TBD

Hailing from South Natomas and Sacramento, State Cap's last project asked, *Where Is State Cap?* It turned out to be one of the best of the year and showed the group's ability to craft a well-rounded hip-hop mixtape. This time around, the group — made up of MCs C Plus, A.V., Hanlin and Bosse — is working on an album with eclectic Afro-beat group DBL. If the first single "Zombie" is any indication of things to come, it seems like they won't have to ask "where is State Cap?" much longer, because people will already know.

myspace.com/statecap



3. Konkwest - *Return of the Feel Good*

Through late-night AIM sessions, I've heard enough tracks from this album to *guarantee* it's going to be fresh. MC and producer Konkwest, who's also one-third of the much-hailed group The Foulmouths, combines soulful production with a rhyme style reminiscent of early '90s hip-hop greats such as Nas and Common (not the watered down '00s versions). Mixing witty lines and relatable narratives, as well as a hunger on the mic



that is so apparent that you can almost picture this afro'd MC on one of those late night "feed the kids" commercials, his debut sophomore solo album, *Return of the Feel Good*, is definitely going to please true hip-hop heads, afro'd or not.

myspace.com/fromthebackofthebus



2. Righteous Movement - *CP Time*

This five man group featuring MCs Theek, TAIS, S.O.L., Skurge and DJ Tofu de la Moore has been holding down the Boondocks hip-hop scene for years with one of the best live

shows I've ever seen. Their debut album from veteran Sacramento group Righteous Movement has been in the making for a while now, but if their new stuff is anything like their past work or bevy of solo material, it's going to be ill. Their production is always top notch and features some of the most respected MCs in the area (TAIS was nominated for "Outstanding Emcee" in this year's Sammys).

myspace.com/righteousmovement



1. Delorean - *No More Heroes EP*

What do you get when you mix Neighborhood Watch founder 5th Ave, producer Jon Reyes and a time traveling car? Aside from a crazy version of *Back to the Future*, you'd get the *No More Heroes EP*. When this MC and producer formed Delorean, they set out on

producing an EP of material unlike anything either had done prior; they succeeded with flying colors. Featuring a captivating spoken word intro and outro by D.Scott, this EP — it's only six tracks not including the spoken word pieces — flows perfectly and leaves you wanting more. Jon's synthy production and 5th's heartfelt storytelling are going to be perfect to blast out of your car's speakers, preferably at 88.8 mph.

myspace.com/delorean916

Other releases to look out for:

Doey Rock - *Mind Candy*

AL - *ALmost There*

Jae Synth - *Synth City*

Lee Bannon - *Me & Marvin*

*the Boondocks is the nickname for Sacramento and its surrounding areas (a.k.a. the Boonies), originated by Dahlak, continued by "ATF Radio."

—Myk Blaunw!

Easy Star All-Stars *Easy Star's Lonely Hearts Dub Band* Easy Star Records



When first coming across this brand new release by the Easy Star All-Stars (the same reggae musician collective that brought us *Dub Side of the Moon* (2003) and *Radiodread* (2006), I thought it might turn out to be camp like The Bee Gees slaughter of this Beatles classic back in 1978.

After giving the album a brief initial listening in a music store, it didn't really click and I let it sit for a few days. Then I gave it a full listen and I began to feel I was on to something, especially noting the intricate detail given.

For example, the original British release of *Sgt. Pepper's* on Parlophone Records had laughter in the take up groove after the long chord at the end of "A Day In The Life." The U.S. version didn't. However this new reggae version does! The alarm clock is there as well.

This album is meant to be listened to as a whole because it is a concept album — possibly the first all-reggae concept album. There have been reggae versions of Beatles before ("Give Peace a Chance" by Toots & The Maytals, Marcia Griffith's "Don't Let Me Down"), but maybe not a whole concept album where one song flows naturally into the next based on an entire theme.

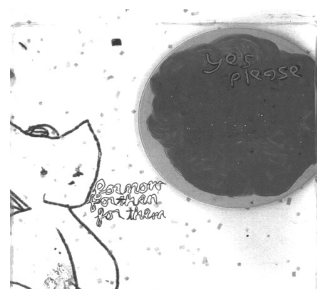
The more I listen to this album, the more I am discovering how well the Beatles music (especially this album) adapts to reggae, and visa-versa. The Easy Star All-Stars are the perfect backup reggae band for this album because it sounds effortless and relaxed like the best reggae does. A who's-who line-up of guest reggae music artists join the Easy Star crew.

Matching Matisyahu with the sitar-tinged "Within You Without You" was a logical choice and works so well. An extended dub mix with Sugar Minott playfully singing the cute "When I'm 64" and then (get this!) both Bunny Rugs and U Roy taking a toast on "Lovely Rita." The punchy "Good Morning Good Morning" featuring Steel Pulse again was a sound choice complete with the animal sounds that bridge this to the Sgt. Pepper reprise. Michael Rose and Menny More's killer version of "A Day In The Life" follows. This closing track has all the grand orchestration and effects. Be sure to let it play to the end.

In sum, this album is meant to be listened to from beginning to end. Just set aside some time to hear The Beatles reimaged for today's ears. It works and works well. It will blow your mind!

—Gary Saylin

Yes Please *For Now, For Then, For Them* Bicycle Records



Lily Maring's solo project

Yes Please only produced one full-length album, namely this one, recently released on Bicycle Records in Berkeley. Sadly, her beautiful looping 4-track experiments have been put on hold for the time being, as she has joined another band (Grass Widow) and recently moved to Maine.

However, that is no reason to ignore this incredible album. The resplendent effort involves Maring and some friends (notably, Margaret Butler) weaving careful, introspective songs that rarely stretch for longer than three minutes or so. Unclouded by a high level of production, Maring & Co.'s guitars, keyboards, harps, saws and vocals float from your stereo with vivid melodies and delicate, organic atmospherics. It truly makes you wonder what a Yes Please show would have been like...

Maring's effort at first feels like an inspired cross between soft folk and the less-reverby side of the so-called "crimson wave" movement (i.e. Grouper, Circuit des Yeux), but it is apparent that Maring has invented an entirely new genre for herself. The fact that, with her desertion of the project, this invention will probably now go to waste, makes the album all the more tragic and beautiful; it is the last artifact of a type of music that may never be made again.

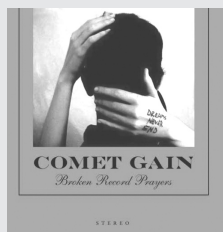
The tour de force on the album could be "Yes for Now," where Ms. Maring echoes, "Yes yes yes yes yes yes yes yes for now" over a warm treatment of simple guitar textures. Yet the entire album will please fans of this unique sound; apart from occasional diversions into solid acoustic folk, the tracks here are a contiguous effort. Every song feels intentionally quiet, preserving the lush clarity of the original recordings. By the ninth track, "Buddy Friend," Maring is looping over her vocals multiple times, plucking a guitar, clapping her hands and tinkling small bells and noisemakers. The mysteriously billed "Mr. J. Seward" contributes low droning vocals on the song as well, though nothing to detract from the sound of Maring.

This is a solid headphone-listening album, or driving (if you need to learn to drive less aggressively, this should do the trick) soundtrack. In reality, no matter how you approach this work, it will shine with the beauty of undiluted emotion. Even DJ End-Stop says this album is amazing. Too bad there probably won't be a follow-up.

—Ian Cameron

Comet Gain

Broken Record Prayers



What's
Your Rup-
ture?

Compared to the neo-post-punk cool of the Long Blondes and the brash exuberance of Love Is All, England's Comet Gain doesn't draw as much attention to itself as its What's Your Rupture? labelmates do. Nonetheless, the group makes some excellent music, as this decade-long retrospective of singles, B-sides and rarities demonstrates.

The sound of Comet Gain is firmly rooted in the ramshackle late '80s British indie/C86 pasture while also drawing parallels with latter-day U.K. indie pop stalwarts such as Belle & Sebastian and Camera Obscura. What makes Comet Gain stand out from the Vivian Girls and Pains of Being Pure at Hearts of the world is the sense of desperation and urgency that runs through its songs. Distortion and lo-fi recording techniques are not something the band hides behind to make a four-chord three-minute song more interesting; instead, these aesthetics are used as necessary, while emphasis is placed on the nervous riffs and yearning vocals of singers Sara Bleach and David Feck.

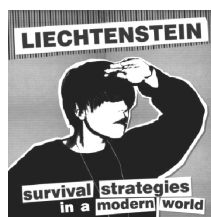
Listen to the jittery rhythm guitars of opener "Jack Nance Hair" or the foreboding rush of the album's best track, "Beautiful Despair," and the band members' strengths as musicians become apparent. Comet Gain isn't just singing about heart-break and longing; performances such as that on "You Can Hide Your Love Forever" make you feel those emotions in your gut through the music, which is a sight harder to pull off.

The second half of the album drags considerably, but the first seven or eight songs are so good you might as well re-wind and listen to them again.

—A.J. Ramirez

Liechtenstein

Survival Strategies in a Modern World



Fraction/
Slumber-
land

Liechtenstein is a band that has come up through the music world ranks at an incredible rate. The group's first single, "Stalking Skills," was released on Swedish label Fraction Discs in March 2007. After it sold out remarkably quickly, the band released another single, "Apathy" (also on Fraction), following it up with a three-track CD-R, "Everything's For Sale," released on Drill Building.

These are exciting times in the Swedish indie pop movement, with labels like Drill Building and Fraction (only in its seventh release now, and three of those have been Liechtenstein releases) being created as fast as the bands they support. However, to really achieve widespread overseas success, these labels need to tap into larger distribution networks, and for the first Liechtenstein full-length, that is exactly what Fraction Discs has done; *Survival Strategies in a Modern World* is a co-release with Slumberland records, a label with an established record of solid releases.

The album's sound approaches a mix of The Concretes (following the grand Swedish pop tradition) and early '80s DIY post-punk like LiLiPut, with occasional hints of late-'80s British indie pop group the Darling Buds (quite appropriately, the band's MySpace page states, "Sounds Like: 1984"). The production is low-key, but not unnecessarily lo-fi; Liechtenstein are carefully preserving some sort of punk pretense while venturing into more somber pop territory.

While it seems that Liechtenstein has no problem crafting killer singles, a full-length album is more problematic. For a band that has released only eight songs prior to this album, it makes sense; having to transition from thinking one song at a time to worrying about those ridiculous

concepts of "cohesiveness" and "continuity" (obviously created by some annoying music reviewers, to the detriment of all bands) must be difficult. This release can maybe gain positive consideration as two-thirds of an LP, but it's too short (only 23 minutes! with nine songs!) and bipolar to be a complete album. Instead, our advice is to drop the needle, close your eyes and approach this disc song by song; it is a rewarding release, destined to take your ears back to the Thatcher years.

—Ian Cameron & A.J. Ramirez

Sea Lions

Let's Groove



Yay!

Do you know what a great 7-inch single should be? Killer A-side, solid B-side and no more than four minutes spent making the point on either face of vinyl. C'mon they used to do it all the time in the 1960s with no problem. This Oxnard, Calif. duo goes about fulfilling these criteria by rearranging the mandatory contents a bit. The first side features the perfectly decent instrumental title track, while the flipside sticks to hookier territory with the brief pop gems "Beautiful Day" and "Good Feelings."

Both sides showcase Pat Partida's rumbling drum rhythms, while main Sea Lion Adrian Pillado handles everything else. Pillado typically supports his single-note melody lines with bouncy distorted rhythm guitar (which works perfectly with his monotone rambling on "Beautiful Day"), but the single's high point is "Good Feelings," where he allows his melody line to dominate this positively dancey number, aided by a right proper bridge section that adds an extra level of joy to the song. I'm not sure Sea Lions can sustain themselves over a full-length album (one is due out on Yay! later this year), but they've made a killer 7-inch that you should throw on the turntable and enjoy anytime you have less than 10 minutes to spare.

—A.J. Ramirez

Top 90.3 Spring 2009

1. Nothing People - *Late Night* (S-S)
2. Wooden Shijps - *Dos* (Holy Mountain)
3. Asobi Seksu - *Hush* (Polyvinyl)
4. Mr. Scruff - *Ninja Tuna* (Ninja Tune)
5. Black Lips - *200 Million Thousand* (Vice)
6. Thee Oh Sees - *Help* (In the Red)
7. Mirah - *(a)spera* (K)
8. Beyond the Impulse - *This Atmosphere* (Siltbreeze)
9. Zola Jesus - *Tsar Bomba* (Troubleman Unlimited)
10. Blank Dogs - *Under and Under* (In the Red)
11. Happy Burger - *Happy Burger* (Douche Master)
12. The Bird & the Bee - *Ray Guns Are Not Just the Future* (Blue Note)
13. Various Artists - *A-Square (Of Course)* (Big Beat)
14. Zion-I - *The Take Over* (Gold Dust)
15. The Intelligence - *Fake Surfers* (In the Red)
16. Eat Skull - *Wild & Inside (tour edition)* (Self-Released)
17. The Coathangers - *Scramble* (Suicide Squeeze)
18. Great Lake Swimmers - *Lost Channels* (Nettwerk)
19. Vetiver - *Tight Knit* (Sub Pop)
20. Sholi - *Sholi* (Quarterstick)
21. The Nextdoor Neighbors - *Magic vs. the Machine* (Bicycle)
22. Harmonic 313 - *When Machines Exceed Human Intelligence* (Warp)
23. Obits - *I Blame You* (Sub Pop)
24. Odd Nosdam - *T.I.M.E. Soundtrack* (Anticon)
25. Ty Karim - *The Complete Ty Karim* (Kent Soul)
26. Yes Please - *For Now, For Then, For Them* (Bicycle)
27. Balkan Beat Box - *Nu Made (Remixes)* (JDUB)
28. Jeremy Jay - *Slow Dance* (K)
29. ABSU - *ABSU* (Candlelight USA)
30. The Pains of Being Pure at Heart - *The Pains of Being Pure at Heart* (Slumberland)
31. Justin Townes Earle - *Midnight at the Movies* (Bloodshot)
32. So Cow - *So Cow* (Tic Tac Totally)
33. Eat Skull/Ganglions - split EP (Dulc-I-Tone)
34. Dan Auerbach - *Keep It Hid* (Nonesuch)
35. Julie Doiron - *I Can Wonder What You Did with Your Day* (Jagjaguwar)
36. Camera Obscura - *My Maudlin Career* (4AD)
37. Pumice/Grouper - split 7-inch (Soft Abuse)
38. Black Dice - *Repo* (Paw Tracks)
39. Various Artists - *The World's Lousy with Ideas Vol. 8* (Almost Ready)
40. The Black Ghosts - *The Black Ghosts* (IAMSOUND)
41. Blanketship - *Teen Sounds* (Gigante Sound)
42. Les Hormones - *Peggy* (Heads Up)
43. The Fresh & Onlys - *I'll Tell You Everything* (Dirty Knobby)
44. Various Artists - *Fraction Discs: Mailorder Sampler January 2009* (Fraction Discs)
45. Tacocat - *Shame Spiral* (Don't Stop Believin')
46. Vampire Hands - "Me and You Cherry Red"/ "Cuz It's a Beach Funeral" (Modern Radio)
47. The Bitter Tears - *Jam Tarts in the Jakehouse* (Carrot Top)
48. Beep Beep - *Enchanted Islands* (Saddle Creek)
49. The Mayfair Set - *Already Warm* (Captured Tracks)
50. Watch Out For Rockets - *Beasts with Hearts of Gold* (S/R)
51. Sparks - *Exotic Creatures of the Deep* (Lil' Beethoven)
52. Marissa Nadler - *Little Hells* (Kernado)
53. Mono - *Hymn to the Immortal Wind* (Human Highway)
54. Land of Kush - *Against the Day* (Constellation)
55. Cave - *Psychic Psummer* (Important)
56. Long Legged Woman - *Nobody Knows This Is Nowhere* (Pollen Season)
57. The Barreracudas - "New York Honeys"/ "Don't Get Me Wrong" (Douche Master)
58. Comet Gain - *Broken Record Prayers* (What's Your Rupture?)
59. Black Time - *ICU* (Skulltones)
60. St. Vincent - *Actor* (4AD)
61. Dan Melchior und Das Menace - *Thankyou Very Much* (S-S)
62. Fine Steps - *Fine Little Pop Songs* (S/R)
63. The Pheromoans - *Revamper* (Convulsive)
64. Wavves - *Wavves* (Fat Possum)
65. Various Artists - *Wiretap Music Presents: Covers* (Howells Transmitter)
66. Sunny & the Sunsets - *Death Cream* (Soft Abuse)
67. Peaking Lights - *Imaginary Falcons* (Night People)
68. Dent May & His Magnificent Ukulele - *The Good Feeling Music of Dent May & His Magnificent Ukulele* (Paw Tracks)
69. M. Templeton & aA. Munson - *Acre Loss* (Anticipate)
70. Various Artists - *New Kids on the Block* (Randy)
71. Black Mountain - *In the Future* (Jagjaguwar)
72. Bonnie "Prince" Billy - *Beware* (Drag City)
73. Last Days - *The Safety of the North* (N5md)
74. Tim Hecker - *An Imaginary Country* (Kranky)
75. Afro-Cuban All Stars - *Live in Holland* (DM Ahora)
76. The Golden Hours - *Spooky EP* (Eggy)
77. Suidakra - *Crogacht* (SPV)
78. Malajube - *Labrynthos* (Dare to Care)
79. Thyrning - *Hels Vite* (Regain)
80. Johnny Throttle - *Stukas Uber Shoreditch* (Wrench)
81. Origami Ghosts - *Short Momentum* (Handta Media)
82. Chin Chin - *The Flashing, The Fancing* (Definitive Jux)
83. The Felice Brothers - *Yonder Is the Clock* (Team Love)
84. Ganglions - *Ganglions* (Woodst)
85. Sea Lions - *Let's Groove* (Yay!)
86. Various Artists - *The World's Lousy with Ideas Vol. 7* (Almost Ready)
87. Beware of the Knight - *Cool for the Time Bean* (S/R)
88. Snake Flower 2 - *Renegade Daydream* (Tic Tac Totally)
89. Dreamdate - *Patience* (Skywriting)
90. Vermillion Sands - *In the Wood* (Fat Possum)
- 90.3. Garrett Pierce - *All Masks* (Crossbill)

THANKS

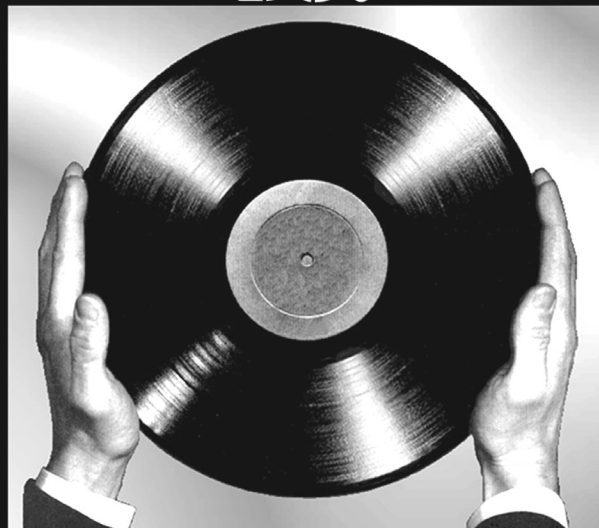
We would like to extend a big thanks to all the businesses who donated food (to feed our large volunteer staff), gift certificates, services and merchandise to offer as premiums.

These include

Noah's Bagels
 Ali Baba's
 Sophia's Thai Kitchen
 Steve's Pizza
 Red Orchid Tea House
 Dos Coyotes
 Village Bakery
 Gourmet Solutionz Catering
 Redrum Burger
 Zia's
 The Hotdogger
 Hunan's, Nugget
 Woodstock's Pizza
 Barista Brew Café
 Tibet Nepal
 Urban Body
 Yolo Berry Yogurt
 Six Flags
 Illusions Gift and Smoke Shop
 B & L Bikes
 Free Wheeler Bikes
 Armadillo Music
 Dimple Records
 Sacramento Pipeworks
 Davis Food Co-op
 Davis Athletic Club
 Rocknasium
 Scandia
 Icekrimski Café
 Cloud Forest Coffee
 Pepper Peddler Coffee
 Mishka's Café
 Varsity Theatre
 Crest Theatre
 Pluto's
 Café Italia
 Ken's Bike and Ski
 Ground Zero
 Gearhead Records
 Dunlop Guitar Accessories,

and all of the other individuals and businesses who donated goods and services to make our fundraiser a success.

BECOME A KDVS DJ!



Come to a new volunteer meeting:
 July 1st or 2nd at 8pm in Wellman 1

For more info, email kdvsoffice@kdvs.org or
 visit our website kdvs.org.



S U M M E R 2 0 0 9 E V E N T S

JULY

Thu. 7/2 Stephen Steinbrink & the French Quarter, Foot Ox, ALAK, Jon Bafus MySpace
6 p.m. at the Robot Rocket Residence
Fri. 7/3 The Brothers Comatose, James Finch Jr.
10 p.m. at Sophia's Thai Bar
Sun. 7/5 Sea of Bees, Margy Pepper, Christina Antipa, The Mountains, Sundance Kids
8 p.m. at The Hub
Wed. 7/8 High Castle, Warm Streams, BCHS
8 p.m. at the Funcastle
Thu. 7/9 Missouri Mule, Keaton Collective
8 p.m. at Primary Concepts
Thu. 7/9 Obo Martin, Shake Your Peace, Sonya Cotton
10 p.m. at Sophia's Thai Bar
Fri. 7/10 AFGCT, Hank VI, Art Lessing & the Flower Vato, DMPH
8:30 p.m. at The Hub
Fri. 7/10 Nick Jaina, Brittain Ashford
10 p.m. at Sophia's Thai Bar
Sat. 7/11 Sacramento Zine Symposium
All day at the Brickhouse Gallery
Sat. 7/11 Molly Rainey
5 p.m. at the Cloud Forest Café
Sat. 7/11 Coconut Coolouts, Personal & the Pizzas, Four Eyes, The Pizzas
8:30 p.m. at the DAM House
Sat. 7/11 Black Crown String Band
10 p.m. at Sophia's Thai Bar
Sun. 7/12 Pumice
5 p.m. at the Cypress House
Thu. 7/16 Geographer, Grand Lake
10 p.m. at Sophia's Thai Bar
Fri. 7/17 The B-Stars, The Poplolllys
10 p.m. at Sophia's Thai Bar
Sat. 7/18 Not an Airplane, Boxes
5 p.m. at the Cloud Forest Café
Sat. 7/18 Build Us Airplanes, Albert Square, Golden Arm
7 p.m. at The Shack
Sat. 7/18 Mad Cow String Band
10 p.m. at Sophia's Thai Bar
Mon. 7/20 YXX
10 p.m. live on "Art for Spastics"
Wed. 7/22 Made in Mexico
8 p.m. at the Funcastle
Thu. 7/23 Be Brave Bold Robot, Spirits of the Red City
10 p.m. at Sophia's Thai Bar
Sat. 7/25 Chris Larsen, Sulky Darky
5 p.m. at the Cloud Forest Café
Sat. 7/25 Dreamdate, All My Pretty Ones
10 p.m. at Sophia's Thai Bar
Wed. 7/29 Ribbons, Navigator vs. Navigator, Spider Friends
7 p.m. at The Shack
Fri. 7/31 Dgiin
10 p.m. at Sophia's Thai Bar

AUGUST

Sat. 8/1 Helene Renaut
5 p.m. at the Cloud Forest Café
Sat. 8/1 Old Man Markley
10 p.m. at Sophia's Thai Bar
Sun. 8/2 Mutating Meltdown, HPP, Cexy
8:30 p.m. at The Hub
Tue. 8/4 Piles, Work
8:30 p.m. at The Hub
Thu. 8/6 Kevin Greenspon, Runners, Mucky the Ducky
6 p.m. at the Robot Rocket Residence
Thu. 8/6 The Blue Vipers, Freebadge Serenaders
10 p.m. at Sophia's Thai Bar
Fri. 8/7 Tether Horse, Frank Fairfield
10 p.m. at Sophia's Thai Bar
Sun. 8/9 Woman Year, Cruiser
8 p.m. at Atelier
Tue. 8/11 Barn Owl, Art Lessing & the Flower Vato
8 p.m. at The Hub
Thu. 8/13 Generifus, Caucus
7 p.m. at the Robot Rocket Residence
Thu. 8/13 Paleface, Justin Gordon
10 p.m. at Sophia's Thai Bar
Thu. 8/20 Defektors, Sex Church
8:30 p.m. at the 300 Room

VENUE INFO

Robot Rocket Residence

633 M St. (house), Davis

Sophia's Thai Bar

129 E St., Davis

21+, -21 on Balcony B

The Hub

1819 23rd St., Sacramento

All ages

The Funcastle

2309 L St. (house),

Sacramento

Primary Concepts

219 E St., Davis

All ages

Brickhouse Gallery

2837 36th St., Sacramento

All ages

Cloud Forest Café

222 D St., Davis

All ages

DAM House

Fifth and E (house), Davis

Cypress House

1114 Cypress Lane (house),

Davis

The Shack

Second and C (house),

Davis

Atelier

1617 16th St., Sacramento

All ages

300 Room

900 West Capital Ave., West

Sacramento

21+

**BRICK
HOUSE**
GALLERY
2837
36th St.
FREE

KDVS 90.3
presents

Sacto Zine

symposium!

1pm
10pm
SATURDAY
JULY 11

